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*Weekly Review OF THE World's Music*

Forty-Fourth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXVII NO. 4

NEW YORK, THURSDAY, JULY 26, 1923

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## CHICAGO OPERA SEASON EXTENDED TO ELEVEN AND ONE-HALF WEEKS

First Performance to Be Given Thursday, November 8—At Least Eighty-five Performances This Year as Against Seventy-two Last Season—Prospectus Reveals Interesting Announcements—Phradie Wells and E. Robert Schmitz Give Recitals—Adolf Muhlmann Joins Gunn School Faculty—College and Conservatory Items—News Notes of Interest

Chicago, July 21.—The circus came to town, and, as every year, we were an attendant at one of the performances. While the band was playing and the elephants coming, our mind reverted to a series of articles written by Karleton Hackett, the erudite critic of the Chicago Evening Post, on the cost of running an opera company, published during the 1915-16 season of the program of the company, which gave an idea why grand opera costs so much. Then we read the circus program and wondered why an opera company is not run as smoothly as a circus, and we came to the conclusion that a circus generally is run like a well trained army, while an opera company is run like a kitchen with too many cooks. The circus employs about fifteen hundred people; the opera, including its managerial staff, its personnel, box office men, ushers, carpenters, property men, electricians, scene shifters, flymen, transfer men, painters, wardrobe and warehouse men, does not employ more than five hundred men. When an opera company goes on tour its press department sends a lot of literature to the papers, telling of the vast expenditure of money, the number of carloads required, and makes a big ado about nothing. In a single season the circus travels about 40,000 miles. It has in one summer toured from Maine to California and from Canada to the Gulf, giving over four hundred performances in thirty-five States and Territories. Over forty-five hundred meals are cooked and served every day for the circus people, and if to make our point of comparison it were necessary to state the various items that at a glance show the enormous difference of running a circus from that of running an opera company, our weekly budget would consist solely of figures, which, as startling as they may be, show conclusively that any organization well managed can be run successfully. Though the daily expenses of the circus are much higher than the opera, and though the difficulties encountered by the circus men are more numerous than those that have to be met by the management of an opera company, the circus makes money and opera nearly always shows a deficit. It is not a matter of expenditure, as it costs much more to run a circus than an opera. To cite only one example: The wardrobe department of a circus and its property department demands an outlay for each season of no less than \$350,000. What opera company spends as much as that yearly for those two departments? Stars who appear under the circus tents are also very well paid, and often as many as six hundred men and women appear at a performance in the arena. A circus performance is, generally speaking, much more expensive than any operatic production, even when the singers receive such salaries as they receive today from such companies as the Chicago Civic Opera.

Speaking of that organization, this office has received this week its preliminary prospectus, from which the following is noticed:

### CHICAGO CIVIC OPERA COMPANY PROSPECTUS.

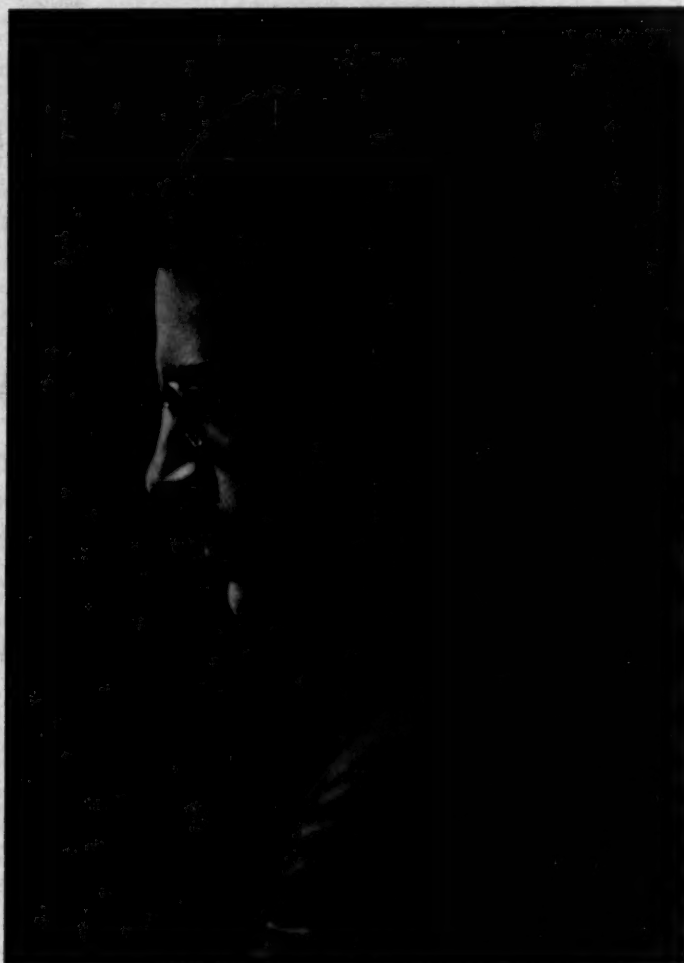
The season will be inaugurated Thursday, November 8, 1923—a departure from the custom former years of opening Monday night—and will continue for eleven and one-half weeks. Eighty-five performances, at least, will be given, against seventy-two performances last season. Then appears a biography of Fernand Anseau, a special announcement of the return of Louise Homer as guest artist, a notice that Polacco returns as musical director and chief conductor, that "Harry W. Beatty, technical director and chief of all back stage, is unquestionably a peer of peers in setting stages," then the repertory of the company, the list of novelties, and the names of the artists. Those items having already been published, nothing remains to be said only that two or three singers not mentioned previously are now listed among the artistic personnel. Of those the most important are Florence Macbeth and Myrna Sharlow in the soprano department, and in the tenor Harry Steier.

### HARRIET BACON MACDONALD'S NORMAL CLASS HERE.

After a most successful large normal class at Dallas, Tex., Harriet Bacon MacDonald, one of the leading normal teachers of the Dunning System, is now holding a class in Cleveland, Ohio. Beginning August 6, Mrs. MacDonald will have her Chicago class at the Lyceum Arts Conservatory. After finishing up here in Chicago, Mrs. MacDonald is due back in Dallas, where another class awaits her.

### GALI DE MAMAY TO TOUR NEXT SEASON.

That Gali De Mamay and her ballet will make a tour next season, under Harry Culbertson's management, has aroused much interest in the ballet and musical world. As a consequence, many letters have come to Mlle. Mamay from near and far from dancers desirous of becoming members of this splendid ballet organization. Magnificent scenery and costumes are now being made for the company, and rehearsals have been begun, as the ballet master, Thaddeus Loboyko, has arranged a very interesting repertory for next season.



JOSIAH ZURO.

conductor and operatic director, well known throughout the country, first came into local prominence with the Hammerstein Opera Company, afterward forming his own opera company and introducing many singers who are today recognized as among the finest artists here. For several years past Mr. Zuro has been connected with Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theaters, and here he has discovered many excellent voices and given them their first opportunity for a local debut. As a musician he stands in the first rank and his genial personality wins all who come into contact with him.

### F. WIGHT NEUMANN TO THE COAST.

Mr. and Mrs. F. Wight Neumann left Saturday for Del Monte, Cal., and will return the middle of September via Lake Louise and Banff.

### AMERICAN CONSERVATORY ARTIST PUPILS' RECITAL.

A recital by artist pupils of Josef Lhevinne and William S. Brady was presented by the American Conservatory of Music at Kimball Hall on July 18. The pianists representing Mr. Lhevinne who appeared were Ruth L. Becker, Oscar Helfenbein, Simeon Joyce, Vivien Bard and A. Samuelson. From Mr. Brady's class were Marian Treleven, Edward LaSelle, Elsa Holinger, J. Abner Sage and Lucille Howard.

### COLUMBIA SCHOOL'S SUCCESSFUL SUMMER SCHOOL.

The summer school at the Columbia School of Music will come to a close on July 28. The enrollments in the classes have come from all sections of the country. Clare

Osborne Reed, the director of the school, has had personal charge of the normal training classes in the piano department consisting largely of professional musicians, including a great many teachers from other schools and colleges. In addition to her private class she has given a weekly lecture and analysis of teaching material for intermediate and advanced students. (Continued on page 26)

## IMMIGRATION AUTHORITIES ALLOW BECKWITH'S FAMILY TO LAND AFTER SOME DELAY

Nikolai Sokoloff, conductor of the Cleveland Orchestra, Arrives from Europe with His Concertmaster and Their Families—With Musical Courier's Help Mr. Beckwith's Family Is Permitted to Enter After Being Detained for Some Time as "Immigrants" Under the New "Quota" Law

Music and one of the fancy kinks in the United States immigration laws came into contact Monday morning of this week, when the S. S. Orduna of the Royal Mail Steam Packet Line arrived at New York, bringing among other passengers, Nikolai Sokoloff, conductor of the Cleveland Orchestra, accompanied by his wife and son, and Arthur Beckwith, new concertmaster of that orchestra, with his wife, two daughters and son. Mr. Beckwith is an English violinist of decided prominence. It was he who hurried over here last season to take the place of James Levy, first violin of the London String Quartet, when Mr. Levy was laid up for weeks with typhoid fever. In England he has been known for years both as soloist and orchestra player and was the "principal" (as they call it over there), otherwise called the concertmaster of Sir Henry Wood's Queen's Hall Orchestra. Mr. Beckwith's papers were all in order, his passport for himself and family correct and properly vised at the American Consul General's office in London, where both he and Mr. Sokoloff were personally assured by Consul-General Skinner that there would be no difficulty about admission.

But the immigration officers who boarded the Orduna decided that, while Mr. Beckwith might enter as an artist, Mrs. Beckwith and the children were "immigrants," and immigrants of the British July quota, already filled, hence fit subjects to be sent to Ellis Island to await inquiry as to their liability to deportation.

Naturally, Mr. Beckwith demurred at this classification of his family and also at the prospect of their being obliged to go to Ellis Island, which has been receiving some undeservedly unsavory attention in the British press of late.

Mr. Sokoloff immediately got busy on the telephone, but could get nothing more than the assurance that if the Beckwiths came to Ellis Island, their case would be taken up as promptly as possible.

As there was no certainty that they would not be obliged to remain there over night—something they had no desire to do—they elected to remain aboard the Orduna. A member of the MUSICAL COURIER staff had gone to the pier to interview Mr. Sokoloff. When the Cleveland leader spied this paper's representative, he immediately applied to him for help. Some more telephoning brought light into the darkened situation and, armed with a letter of introduction to Hon. Henry H. Curran, Chief Commissioner for Emigration, the MUSICAL COURIER man hurried to Ellis Island—his first visit there. He was most amiably received by Commissioner Curran and Deputy Commissioner Landis, who showed every disposition to facilitate matters. Commissioner Curran expressed regret that the false stories published in England had prejudiced all British subjects against Ellis Island, where, as a matter of fact, the conditions on the whole are excellent. At the request of Deputy Commissioner Landis, the MUSICAL COURIER representative hurried back to Manhattan and, with Conductor Sokoloff, the purser of the Orduna and a representative of the Royal Mail Line, conducted the entire Beckwith family—Mr. Beckwith having refused a landing card to throw in his lot with his family—back to Ellis Island, where they immediately went before a board of inquiry. After a short examination, all were passed, Mr. Sokoloff appearing as principal witness for them, and at five-five p. m. they

(Continued on page 27)

### Charles L. Wagner Arrives

Charles L. Wagner, the concert manager and theatrical producer, returned from Europe last Monday on the Leviathan.

John McCormack, he says, will give three concerts in Dublin before returning to America in September, and Mary Garden, who will also come back in September, will give her first recital in Lynn, Mass.



## THE TONSIL QUESTION IN SINGERS\*

By Irving Wilson Voorhees, M.D.

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**N**EARLY every throat specialist who has a following among singers (voice physician) is very frequently confronted with the question of removal of tonsils. In fact, tonsillar infections are not only a source of great discomfort to the singer, but also occasion in some cases a very considerable amount of worry.

What are the tonsils? When most people speak of tonsils they mean the two glands situated at the back part of the mouth between the mouth and throat, one on each side near the angle of the jaw. These glands are lymphlike in character and have been the subject of a great deal of speculation as to their probable function in the body. They are found in practically all mammals, but do not seem to be the site of disease in animals other than man. These tonsils are known as the faucial tonsils, but there are others—two others, in fact—one situated in the "roof of the throat" behind the soft palate, in the so-called post-nasal space; the other situated at the base of the tongue between it and the epiglottis being almost continuous laterally with the faucial tonsils. In other words, to make the matter more understandable, there is one tonsil at each point of the compass—north, south, east and west. Taken together they were described by a famous anatomist named Waldeyer as "the tonsil ring" and they are often known collectively as Waldeyer's ring. In children, the uppermost one in the vault of the pharynx is the most important and is known as adenoid or adenoid growths or pharyngeal tonsil, and is of especial importance since it becomes frequently infected and enlarged, shutting off the breathing because it hangs like a curtain over the back part of the nose.

The tonsil at the base of the tongue is not uncommonly a cause for tickling in the throat and distressing chronic cough. It can only be seen with the laryngeal mirror. Now the faucial tonsils—for the purpose of simplification these will be referred to throughout this article simply as the tonsils—are oblong, somewhat flattened gland-like bodies having a well-defined skin or capsule something like the skin of an orange, and containing numerous holes and winding passages throughout their substance, commonly referred to as crypts. It is in these crypts that infection takes place by means of the numerous bacteria which always exist in the mouth, and this infection gives rise to the distressing symptoms of acute tonsillitis.

### HOW TONSILLITIS BEGINS.

For the sake of clarity let me describe what happens when this infection takes place. You go to bed at night feeling perfectly well, and arise in the morning with a painful feeling in both sides of the throat. Upon taking a glass of water you find that it is difficult to swallow, and you then discover that your appetite is gone. You have a headache, feel weak and tired, and if you take your temperature you are greatly surprised to find it 102 degrees or more. There is not only headache but pain in the back, bones, joints and muscles, chilly sensations up and down the spinal column, and generalized feelings of distress which are often incorrectly described as "grippe." In fact, the symptoms of so-called grippe and acute tonsillitis are very similar, and the diagnosis can only be definitely determined by looking into the throat and discovering there the greatly inflamed, red, enlarged, swollen tonsils which usually show white spots dotted on their surfaces.

So much for the acute attack. Not all tonsils give such active symptoms as are above set down. One may have a single attack and never have another; but, as a rule, the attacks occur with increasing frequency and periodicity; that is, they may occur regularly every spring or fall, or there may be a certain month in the year when one expects to have at least a slight recurrence of the old trouble. If they are enlarged, they interfere both with breathing and resonance, the mouth is open at night, one breathes heavily, often snoring loudly, and awakes in the morning with a dry throat and difficulty in "warming up" the voice. Frequently white, foul-smelling, cheese-like plugs can be removed by pressing against the tonsils with a spoon or by the use of a hat pin or a crochet needle. None of these methods, however, is to be advised because of the danger of spreading infection. There is not infrequently a bad taste in the mouth, or a sensation of bad odors not detected by other people. There may be excessive secretion in the mouth and mild, occasional attacks of hoarseness not easily explained. Furthermore, one may find small "kernels" or glands in the sides of the neck.

### DANGER OF WIDE INFECTION.

Besides these local symptoms which are very definite and are often reported to the physician without the need of any questioning on his part, there are more remote general symptoms which, in a sense, are even more important than those already mentioned. For instance, tonsils may be a site of so-called focal infection. This means that bacteria growing and thriving in the tonsils do not remain there but work their way out into the surrounding tissues, and are carried away in the blood or lymph circulation to remote parts of the body. Here they give rise to vague pains in the muscles and joints, and if one is unfortunate enough to have them fasten upon the heart valves they occasion disease of these structures and ultimately produce what is known as chronic valvular disease of the heart.

Not infrequently one also finds along with these signs, especially in persons past middle life, a high blood pressure and hardening of the arteries, with more or less frequent and distressing headaches. One can see, therefore, that the problem is not at all limited to the voice question but may become a matter of life and death; that is, a chronic, severe infection of the tonsils certainly can and does shorten life under conditions favorable for bacterial development.

### RELIEF WITHOUT OPERATION.

Now, what relief other than operation can the singer obtain? Well, in the first place, the acute attack with the active symptoms already mentioned should be treated vigorously and thoroughly from the onset; that is, as soon as sore throat appears a throat specialist should be called in. As a matter of fact, most patients with a sore throat call a general physician who prescribes the time-honored gargles

and sprays and paints the tonsils with argyrol or iodine. Probably he is not acquainted with the use of special apparatus, so he does the best he can under the circumstances. Moreover, he has been taught that tonsillitis is a "self-limited disease" and will get well in a week or ten days, if let alone.

The specialist is expected to use a strong light which thoroughly illuminates the entire mouth and throat, and he endeavors to clean out with antiseptics each one of these little crypts or holes. He takes a fine wire, wound with a tiny bit of cotton, and introduces the antiseptic directly into these crypts, thus cleaning them out to the very bottom. One can readily see that no surface application is sufficient, because most of the infection is situated deep down in the crypts and must be pursued to their very bottom. All this is in no sense intended to disparage the work of the general physician, for he can learn to do this fully as well as the specialist; but the knowledge required to carry out this simple treatment has not as yet been widely diffused in the ranks of general medicine. Treated in this way, no ordinary case of tonsillitis should last more than forty-eight, or at the most seventy-two hours; that is, if the treatment is begun promptly and introduced morning and evening for two days, four or five treatments should be sufficient to clean up the local condition entirely. Of course, there still remains the constitutional symptoms—loss of appetite, malaise, headache, general depression, etc. The patient feels weak and is therefore better off in bed for two or three days after all the active symptoms have passed away, but under the stress and strain of modern life it is almost impossible for many to feel that they can take the time to do this.

### DANGER OF RECURRENCE.

After the acute attack has passed, what can be done to prevent its recurrence? One is obliged to admit, little or nothing. Various treatments have been tried, such as x-ray, radium, antiseptic injections into the tonsils, the electric needle or the electro-cautery, but none of them is "sure fire" against another attack. The reduction of the size of the tonsil can be accomplished, to be sure, without operation; that is, without operative removal, but the size of a tonsil has little bearing upon its ability to cause trouble. Some of the smallest tonsils I have ever seen have been found in cases of chronic rheumatism, where even removal could not cure the condition because it had progressed too far. So much for the palliative treatment of the tonsils.

How can operation be avoided? Only by such measures as have been outlined above, and these have been unsuccessful in many cases. When this fact has been determined, the only recourse is to remove the tonsils thoroughly, leaving behind a tonsil bed as nearly perfect as possible. In other words, removal must be performed skillfully, without destruction of the muscles or other tissues surrounding the tonsils. Whether the operative method should be carried out under local or general anesthesia must be left to the

judgment of the surgeon. Some singers have a great dread of "going to sleep," as they express it, and prefer that the throat be injected and the operation made painless while consciousness exists. Others do not wish to see or know what is going on and insist upon having ether.

### EFFECT OF OPERATION ON VOICE.

Now to revert to the ultimate effect upon the singing voice after removal of the tonsils this much can be said: namely, that in my analysis of five thousand tonsil operations in singers, there has been no loss of voice when the operation has been performed by skilled throat surgeons. It is the consensus of opinion that unfavorable results are most often due to contractions caused by irregular healing; that is, scar tissue forms in the throat and causes a pull on the muscles, bringing about irregularity or imbalance of the throat muscles. This can often be prevented by treatment following removal which should be carried out daily until healing is completed, usually in about two weeks. Loss of the singing voice probably occurs very rarely after tonsil removal. Impaired voice is possible, but most cases show an increase in vocal range from one-half to a full tone. As the singer's problem is very special, one should take into consideration all of the factors involved, both as to diagnosis and possible outcome; that is to say, normal tonsils should never be removed, and it becomes sometimes a nice question to decide between what is normal and what is abnormal. Certain it is that every shred of tissue which is not diseased should be left behind so that the muscles will be unimpaired in their action. There is, undoubtedly, an ever-present necessity of readjusting the vocal mechanism to meet the changed conditions, and this requires in most cases about one month, after which time there is a great sense of freedom in the throat and utter lack of so-called "interference."

The chief causes of dread of a tonsil operation in singers are loss of voice, fear of hemorrhage and fear of pain. As before mentioned, there is very little danger of losing the voice if all the factors of safety are well determined beforehand; namely, careful diagnosis, the assurance that nothing but removal will suffice, and a carefully performed operation with thorough daily after-treatment until healing is complete. As for hemorrhage, that is not of much concern to the modern trained surgeon who will see to it that all bleeding is thoroughly stopped before the patient leaves the operating table. If this is done there is practically no danger of subsequent hemorrhage because healing in the average case begins very promptly.

As to pain, the operation can, of course, be made painless in every case by means of local or general anesthesia, but we have not as yet conquered the post-operative pain. This is sometimes annoying and little food can be taken for from five to seven days. However, various applications can be made to the wound surface so that the swallowing of fluids can go on and nourishment be maintained. After the first week the usual diet can be resumed in most cases.

I have tried to point out the salient facts of the tonsil question which are uppermost in the minds of singers. These are so seldom mentioned outside of the consultation room, and are so little understood by the rank and file of laymen that there is need for further education in this important matter.

## PARIS HAS A WILD TERPSICHOREAN DEBAUCH

By Mary Ellis Opdyke

(Special Correspondent of the MUSICAL COURIER)

In the spring the Paris fancy lightly turns to thoughts of ballets. There are ballets everywhere, and everyone goes. Of course the Russians, organized by Diaghileff, led by Nijinska, and set to music chiefly by Stravinsky, stand first. First, that is, in quality of technic, elemental significance, and quantity of jewels in the audience. Possibly in the face of more competition than last year, they have struck a new note of consistent primitiveness in their choice of pieces. Here are no more 19th Century Sylphides and Carnivals. Russia persists, stark and grim as in the *Sacre du Printemps* and *Noce* or broad and comic as in *Petrouchka* and *Chout*. *Satie's Parade* alone marks the exception, and it is too wildly rampant to wear the tag of any country.

### DANCING LOUD.

The Swedish ballets are another matter. Not that they are Swedish at all, except in the nationality of a few of the dancers. But here the *Groupe des Six* put on their weirdest ravings, neither fish nor flesh—and therefore ballet. *Les Mariés du Tour Eiffel* is the most frankly satiric, the adventures of an 1880 wedding party on the Eiffel Tower, eating, dancing, "looking at the birdie" in the camera until the birdie finally appears in the flesh, while two mad megaphones explain the action from the stage. *El Greco* approaches tableaux vivants and is less interesting, although thoroughly in the spirit of the painter. The Foolish Virgins and the Bird Merchant are more obviously decorative and less striking, except in the uniform originality and felicity of costuming. Skating Rink is again cubist.

### AND DANCING SWEET.

At the opera they enliven occasional evenings with the Loie Fuller dancers. This is a frankly objective, titillating sort of pleasure with no discords for the ear or distortions for the eye other than a brilliant use of shadow effects. If one has no prejudices against trick photography, and no feeling of satiety for endless variations of sheen, swaying scarves, and molten masses of color, this form of the dance is perhaps the happiest. The more critical notes a similarity to gala performances at the Broadway moving picture houses where an orchid valley is made to resound with muted *Tristan* music, and finds Loie Fuller a bit saccharine. *Armande de Polignac's* music provides no sort of curry, and the action itself, entitled *Chimères*, might well have come from the Violet Fairy Book, censored by a nerve specialist.

### ROUSSEL'S INDIAN OPERA BALLET.

Turning to the field of legitimate opera, one still finds the ballet. *Padmavati*, the new work of Roussel, is an excuse, and not an altogether acceptable one, for mounting some Hindoo dances in an unusually convincing manner. Between the intervals of plot, which is little more than the *Fidelio* motive, relieved of any dramatic moments, various groups of warriors, slaves and devils disport themselves upon the stage. The costuming appears authentic to the untutored eye, and an atmosphere of local color is built up with more care and fidelity than the wan, Rimsky-Korsakoff-

drop music would deserve. Of the trio of singers, Rouard, the victorious Mongol Sultan, stands out above Franz, as the King Ratan Sen, and Lapeyrette, as *Padmavati*, his wife, for dramatic sense. Most of the company appear to find little interest in the work, leaving the dancers to emphasize its significance as primarily a ballet.

*Phedre*, the Pizetti setting of D'Annunzio's play, won a reputation in its brief run for great length as an evening's entertainment and solid comfort for the talents of Ida Rubinstein. Debussy's *Martyre de Saint Sébastien*, revived from last year, gives this exotic artist another opportunity directed more at her feet than at her voice.

### AN ALBENIZ OPERA.

The Opéra Comique has housed another premiere in the joint production of Hahn's *Nausicaa* and Albeniz' *Pepita Ximenez*. The former wastes its one magnificent moment in the recognition of Ulysses by the Phoenician court in a meandering maze of music that is trying hard not to be sweet or popular. The latter contains one charming Intermezzo in the valid Iberian manner. In other respects it weakens, affording mere sprightliness in the setting of a subtly psychological story, remarkably unsuitable as an operatic libretto. A juvenile ballet that sings to boot, is another redeeming feature.

### RENAISSANCE OF THE BALLET.

After such musical fare, not to mention the usual routine dishes of *Faust* and *Thais*, *Manon* and *Louise*, one is forced to admit the renaissance of the ballet. Its nature has undoubtedly changed since "ballet music" came to mean the choice of restaurant bands. It seems rather to have shifted into the realm of program music. Inevitably, the actual dance has stunted the score in certain cases like the *Sacre du Printemps*, where the scope of the music is necessarily narrowed on the stage. More often it has clarified and objectified a musical composition that could not and was not intended to stand on its own legs. One wonders what the ballets of *Les Six* would sound like unaided by the action of the dancers. Kurt Schindler may bring over Stravinsky's *Noce* for the Schola Cantorum to sing. One almost fears to hear this raucous music divorced from the progress of the ballet. Even the disciples of *Petrouchka* as given in a concert hall are wont to quote the doings of the protagonists in fond reminiscence. In the days of the *Spectre de la Rose* even as lately as *L'Après Midi d'un Faune* it was another matter; the audience was simply given another distraction for the eye while listening to independent, if appropriate music.

But today it almost seems as if the composer leaned upon his dancers. The ballet is more than a divertissement of Springtime; it would also appear to be a final resort for the exhausted invention of the music-maker. Lacking the concentration for symphonies, the money for grand opera, the interpretive medium for songs, the demand for chamber music, and the musical ideas for any new form, he turns to the ballet—and the world turns with him.

\*Through the Macmillan Co., Dr. Voorhees is just bringing out a book dealing with *The Hygiene of the Voice* in which the tonsil question receives more extended treatment than is possible in the above article.



# THE DEMOCRATIC MUSIC MOVEMENT IN LOS ANGELES

By Alexander Stewart

Pacific Coast Music Organizer for Community Service.

Students of the democratic or progressive movement in music in America are finding much interest and encouragement in the musical situation to be found today in Los Angeles and Southern California. "Music of the people, by the people and for all the people," will become a reality and not merely a slogan in Los Angeles if the leaders of this movement continue their present success. While the public generally finds the most significant expression of the movement in the summer orchestral concerts in the Hollywood Bowl, there is even a deeper meaning and purpose underlying the campaign.

California generally, and Los Angeles and Southern California in particular, are admirably adapted to a great people's art movement. Climatic conditions and natural environment, with a somewhat romantic history, are a stimulus to creative work, while more or less isolation from older and more conventional art centers should stimulate resourcefulness and individuality.

"California progressiveness" while perhaps not always understood nor accepted in all its phases by the East, has nevertheless become almost as well known a California product as the climate, native sons and boosters. Especially do Los Angeles and Southern California generally, with the large so-called leisure class population, lend themselves to a people's music and art movement. Many of these new residents who have come to California, as they say, to "live" rather than to "work for a living," are people who either have been used to seeking enjoyment through artistic channels or who now, for the first time in a heretofore busy life, find opportunity for education and pleasure along aesthetic lines. Add to these the many thousands of tourists and visitors who throng to California each year and there is constituted an abundance of material to be moulded into the regular constituents for the musical institutions of the community.

On the other hand there exists a remarkably fine and constantly increasing group of artists, musicians and teachers who have been attracted to California for various reasons. The personnel of the Philharmonic Orchestra, one of the great orchestras of America, thanks to the munificent generosity of W. A. Clark, Jr., its founder and patron, constitutes in itself a valuable nucleus of artists, many of them of international reputation.

## TWO COMPLEMENTARY GROUPS.

To these two groups—a potential audience of many thousands with the time on their hands to be entertained and the desire for education along artistic lines, and the artist group, capable of leading them along these paths—there may be added a group of people whose faith in the democracy of music, whose belief that good music should become the heritage of all the people is so great and whose ability to put their faith into practice is so effective that they have become influential leaders in the community life.

The writer of this article first became intimately acquainted with musical conditions in Los Angeles immediately following the World War, and through frequent and often prolonged visits during each successive year, he watched with keen interest the development of its musical resources.

As a student of the community music movement he has observed closely the gradual development of what may be called a civic musical consciousness in Los Angeles and Southern California in General. The most striking and to many the most logical development of this musical consciousness is to be found in Hollywood. There a woman with a remarkable capacity for arousing enthusiasm for a thing and getting that thing done—Mrs. J. J. Carter—and a remarkable song leader, Hugo Kirchhofer, with the help of capable associates, have evolved from a community-singing program as a starting point one of the best examples of community music which could be imagined. From the community "sings," started as a wartime activity, with a gradual introduction of artist programs at these weekly events, there has now evolved in Hollywood a choral society of one hundred voices, a community orchestra of fifty players, a men's chorus, a woman's chorus, and a children's chorus of two hundred voices. These activities have sprung directly from the community singing group called the Hollywood Community Chorus, and most of them are directly supported by funds provided by the Community Chorus.

The final, but logical culmination of this aroused musical consciousness is found in the summer orchestra concerts in the Hollywood Bowl, directed last year by Alfred Hertz and heard by 250,000 persons, and this year to be led by Emil Oberhoffer, former conductor of the Minneapolis Symphony.

The remarkable thing about these orchestra concerts is not merely the excellence of the orchestra, the quality of the programs, nor the ability of the director, but it is to be found in the character and number of the people who attend. In these audiences are to be found hundreds, and perhaps thousands, of people who for the first time perhaps are making the acquaintance of high-class orchestra music. They are potential music lovers in the making.

## A FINANCIAL SUCCESS.

On the financial side the remarkable thing is that with a season ticket for forty concerts priced at \$10.00 (twenty-five cents per concert) and interchangeable without restrictions, the season last year netted a profit of \$5,000. Here, perhaps for the first time in America, is an example of a large symphony orchestra supported by "all the people," and showing a profit at the end of the season.

Another phase of this democratic music movement in Southern California was exemplified in the recent Los Angeles Music Week. Los Angeles was given the first taste of the possibilities of a Music Week in 1921, successfully conducted under the auspices of Community Service, with F. W. Blanchard, a well known patron of music, as chairman of the committee.

This year's Music Week, sponsored by the Playground Department of the City of Los Angeles, in co-operation with the national organization Community Service, and the various civic, musical, religious and social organizations of the city, awakened the musical consciousness of practically the entire community.

The Music Week parade with its sixty-nine floats, its sixteen bands and one hundred and thirty-six decorated automobiles; the wide participation of the foreign-born musical groups of the community in various programs; the

great community "sing" at the Hollywood Bowl with an audience of over 10,000 singing together; the band concerts in eight of the city parks in which there participated 1600 musicians, 600 of them professionals, and which were heard by over 60,000 persons, and the 1500 or more musical events of various kinds which took place during the Week—all these signify in a striking way a real, co-operative, democratic, community music movement "by and for all the people."

Best of all, Los Angeles Music Week this year is to have permanent values. Following Music Week there was organized a Civic Music and Art Association of Los Angeles, embracing in its organization plan representatives of every important community group interested not alone in the promotion of music as an art, but also desirous of promoting better citizenship through the medium of music.

## A FEW OBJECTIVES.

Some of the objectives of this democratic musical organization are to be found in its statement of purposes as follows:

Through the medium of music to promote the highest ideals of citizenship.

To preserve the integrity of the Constitution of the United States.

To command at all times a proper respect for the Flag of our Country.

To assist in the proper observance of national anniversaries such as Independence Day, Memorial Day, Flag Day, Washington's Birthday and Lincoln's Birthday.

To foster the closest possible community relationship between all classes of society, both native and foreign-born.

To promote music in Southern California from a community standpoint. This means the recognition of music as a social as well as cultural force in the community life.

The Association also has for one of its purposes the erection of a much-needed Civic Auditorium in Los Angeles, suitable for the most important concerts and other public entertainments and which will be for the use of "all the people." It is expected that this project will be consummated within the next year through the medium of a city bond issue, and the Association in the meantime will use every effort to crystallize public sentiment toward this end.

No movement of the people of any importance, can succeed without the right kind of a leader. In Benjamin F. Pearson, chairman of the recent Music Week, and president of the newly formed Civic Music and Art Association, Los Angeles has discovered a leader of the right calibre. Mr. Pearson is the general manager of the operating department of the Southern California Edison Company, one of the great power and light corporations. He came to America as an immigrant and worked with pick and shovel for the company in which he now occupies one of the most important positions, after thirty-five years of service with the company. He has spent most of his life dealing directly with many kinds of people and has a great social vision of the power and influence which music may mean in the life of the people. He is especially interested in the promotion of better citizenship, particularly in the matter of drawing into a closer community relationship the many groups of foreign-born citizens, whom he believes have a real contribution of value to make to the community-life in America through music and art. Though taking no active part in politics, Mr. Pearson's reputation as a civic leader is shown by his appointment as president of the Civil Service Commission of Los Angeles at the hands of four successive mayors of the city. Mr. Pearson has pledged himself to this people's movement and has already won for the undertaking the support of large groups of influential people throughout Southern California.

## Paderewski Guest of Honor at President Millerand's Home

Paderewski has returned to his villa, Riond Bosson, in Morges, Switzerland, following his recent appearances in Paris and London. He will remain at his place in Switzerland until November and is scheduled to sail for the United States on November 4. His American tour, which is being booked by George Engles, will begin on November 19 and will consist of seventy concerts.

Mr. and Mrs. Paderewski were the guests at a luncheon given in their honor in Paris by President and Madame Millerand. Invitations were telephoned to the pianist before

## HAMBURG CLOSES MUSICAL

### SEASON WITH THREE DAY FESTIVAL

No Novelties Offered—Muck's Success in Rebuilding Orchestra

Hamburg, June 23.—Hamburg's season of symphony concerts has been brought to a close with a three-day festival which for one thing served to show the extraordinary improvement in the orchestra's ability during the last year under Dr. Carl Muck. Having been considered one of Europe's foremost orchestras in the past and still proud of its Brahms and von Bülow traditions, the orchestra of the Verein der Musikfreunde has not in recent seasons been living up to its past reputation in so far as artistic excellence is concerned. This state of affairs is attributable to the fact that since the resignation of Siegmund von Hausegger three years ago the orchestra has practically been without a regular conductor. Working only under guest conductors since then, it has rapidly gone backwards.

It was therefore gratifying to see how Carl Muck, with the help of Assistant Conductor Eugen Papst, had in one season raised the standard of the orchestra, if not quite up to its former niveau, at least within reach of it. Needless to say there were no novelties offered during the season of regular concerts nor in the closing festival, Muck being content with producing standard repertory works while rebuilding his orchestra. It is simply astonishing to notice the degree of sonority and exactness now attained by this same orchestra whose work a year ago was, to say the least, ragged.

he left London. The Paderewski party left Paris for Morges on July 3.

Mr. Engles said that plans for a double celebration at Riond Bosson are under way for July 31 and August 1, the former date being Mr. Paderewski's fete date, and the latter, Mrs. Paderewski's birthday. Among those who will be guests of the Paderewskis for this two-day festival are Col. E. M. House, Venizelos, Sir Horace Reuboldt, Josef Hofmann, Jane Cowl, Ernest Schelling, and others of the American colony.

## CLEVELAND CONTEST

### WINNERS ANNOUNCED

Cleveland, Ohio, July 14.—The contest for the Wilson G. Smith Gold Medals, presented annually by The Cleveland Musical Association, took place June 29. The competition included tests for voice, piano, violin and organ. The contestants were marked by points and in the voice trial three were found to have an equal number of points to their credit, so these three will sing in a final trial at the concert to be given by The Cleveland Musical Association on September 28, at Masonic Temple. They are Harold L. Branch, William A. Cahill and Herbert Riemenschneider. The judges were Edwin H. Douglass, William Saal, Grace Probert and Mrs. C. B. Ellinwood.

Ruth Fox, ten years old, won in class B in the piano contest. Three class A contestants came out equal, so these also will play in a final trial at the concert on September 28. They are Louise Munsie, Annabelle Jackson and Doris Quinn. The judges for piano were William A. Becker, Carl Riemenschneider and Clarice Balas.

The winner in class A for the violin is Arline Gibbons; the winner in class B is Philip Brestoff. The judges for violin were Sol Marcossow, Johann Beck and L. Nazar Kurkdjie.

Laura Louise Bender won in class A in the organ trial and Kathryn Walters in class B. The judges were J. R. Hall and Patty Stair.

The Cleveland Musical Association has for its aim the development and promotion of local musical talent. Concerts are given during the season at which local talent appears exclusively and the annual medal contest takes place, the purpose of which is to stimulate and encourage students. The officers are Wilson G. Smith, president; Dr. Howard U. Maxwell, treasurer, and G. P. Doherty, secretary.

R. M.

## ST. LOUIS MUNICIPAL OPERA DRAWS

St. Louis, Mo., July 14.—The Municipal Opera is growing in favor each week, as indicated by a new high box office record established at the first performance of Victor Herbert's delightful and popular little opera, *Sweethearts*. The splendid work of the chorus, with its personnel of sparkling youth and freshness reflected in the voices, was admirable in every detail. The singing of the finale of the first act drew prolonged applause from the audience of 10,000 or more people. Throughout the entire performance the work of both the chorus and principals was excellent and the audience demanded numerous encores. Monday and Friday nights' performances each week are broadcast by radio by station KSD of the St. Louis Post-Dispatch on 546 meter wave length, so that listeners-in all over the country are afforded a splendid treat. No doubt, through this medium, the opera has obtained considerable publicity which, in a measure, has helped to swell the box office receipts.

The Gypsy Baron, by Johann Strauss, a near grand opera, is being presented this week by the Municipal Opera. Its pretentious score demands much vocally and that the artists are equal to the occasion was demonstrated at the opening performance, July 10. This opera stamps the season as one of fine achievement and great promise for the future. The tenor, Craig Campbell, sang the leading role in a delightful manner. He possesses a robust tenor voice which he handles perfectly.

Franz Lehar's *The Merry Widow* is the offering for the week of July 16.

V. J.

## New Concert Management for New Orleans

Josiah Pearce & Sons, who for the past twenty years have been in the amusement field in the South, have added to their other enterprises a department for concert management in New Orleans for which the following artists have already been secured: Kochanski, Rubinstein, Denishawn Dancers, Giannini, D'Alvarez, De Gogorza and Spalding. This is only a partial list of artists to be brought to New Orleans by them during the season 1923-24.

In addition to artists who have previously appeared in New Orleans, this managerial firm intends to bring to the southern metropolis artists who have never appeared there before.

## SEASON WITH THREE DAY FESTIVAL

No Novelties Offered—Muck's Success in Rebuilding Orchestra

Even though there were no novelties heard in the three day festival, nevertheless, with the exception of Beethoven's ninth symphony, there were no old classics either, the programs being devoted to Strauss and Bruckner.

The entire first program was dedicated to the great Richard and included his *Death and Transfiguration*, *Till Eulenspiegel*, a number of songs sung by Amalie Merz-Tunmer, a rising young German soprano, and the *Burlesque* for piano, played by Josef Pembaur, a bit tame, it is true, but technically speaking, first class.

The second and third programs contained Bruckner's ninth symphony and his F minor Mass and the Beethoven choral symphony mentioned above. Muck's achievement in the Bruckner works was notable for the breadth and uniformity of rhythm attained, something especially difficult to uphold in Bruckner's works. The choir, augmented for the occasion to five-hundred strong, had as soloists Amalie Merz-Tunmer, Marta Adam, Georg Walter, and Thomas Tenijs, of Amsterdam, who was the most successful of the quartet. Beethoven's ninth symphony was given a splendid performance even though less rigidity in rhythm would have been acceptable here and there. With the exception of the Hamburg tenor, Enderlein, who made a poor substitute for Georg Walter, the participants were the same as those heard in the Bruckner program.

A. S.



### Bonelli Thrills Baltimore Audiences

Such unparalleled praise as the following greeted Richard Bonelli at his several appearances in Baltimore recently during the open-air season of grand opera presented by the De Feo Opera Company, confirming the nation-wide opinion of critics who heard the American singer during the past season with the San Carlo Opera Company and were united in proclaiming him in the front ranks of the great baritones:

Bonelli's Tonio will always remain a joy in memory. I have been hearing all of the world's greatest baritones in this role ever since I was three and a half years old, but none has ever given me such complete satisfaction as this remarkably gifted singer. He was in superb form and it was no wonder that the audience went quite daff with enthusiasm when he got through.—Baltimore News.

As soon as Richard Bonelli stepped before the curtain, as Tonio, and began to sing the Prologue, there was a dramatic hush over the audience. This interest found its vanguard in "bravos" and occasional applause which stopped only as the curtain lifted to allow the opera to proceed. His glorious vocal equipment, with the resonances and admirable control, is displayed in this role to the utmost dramatic possibilities.—Baltimore American.

Bonelli was heard in one of the greatest of his roles, that of Tonio, and his singing created the familiar thrill. It is doubtful if any baritone of his generation can create just such an effect in the Prologue.—Baltimore News.

Richard Bonelli as Tonio sang the Prologue really superbly and was heartily and deservedly acclaimed by the audience. His work was so infinitely superior to anything that had gone before that a wave of pleasurable anticipation swept over the hearers who were not disappointed at what followed. Mr. Bonelli is an artist in every way and is endowed with magnificent vocal equipment.—Baltimore News.

Bonelli, ever superb, challenges description as the Jester.—Baltimore Post.

The chief interest in last night's performance was focused upon the work of Richard Bonelli as the Jester. Recollections of celebrated artists in this role, the presentations of Victor Maurel, Tito Ruffo and others standing out prominently, invite one to compare the effectiveness of the interpretation given by Mr. Bonelli. With skillful mixture of vocal style and touching action with its grim pathos the reading became highly satisfying. The finely placed voice is notable indeed.—Baltimore American.

One is always tempted in the direction of superlatives in speaking of the art of Richard Bonelli, for it is a greater singing art than we have an opportunity to observe often these days.—Baltimore News.

Rarely do we hear more beautiful singing than that of Richard Bonelli in the role of the Count di Luna. His is a rich baritone voice, vibrant and resonant, of wide range and great power, but at the same time of curiously melting quality, cello-like in its sonority. His intonation is flawless, his phrasing artistic and his entire style very refined. His acting is dignified and convincing.—Baltimore American.

Richard Bonelli sang the part of Count di Luna. Perfect in intonation, of extensive range, equally attractive in all registers, his vocal organ rang out true and impressive. From first to last he never failed to hold the attention of the audience which acclaimed his every effort with appreciative applause.—Baltimore News.

Bonelli covered himself with glory as Count di Luna. More and more firmly the conviction becomes established that Bonelli is an artist of the first rank.—Baltimore Evening Sun.

One of the most convincing presentations was that of Amonasro by Richard Bonelli. The company is, indeed, fortunate in possessing a singer endowed with such superb vocal attainments, and it is only upon rare occasions that the character is so artistically presented.—Baltimore News.

Richard Bonelli, the stronghold among the company's singers, again availed himself of every feature of dramatic and vocal type which the part of Amonasro contains. This big artistic display made the evening have vital interest.—Baltimore American.

One feels rather inclined to deal in hyperbole when it comes to praising such singing and acting as Richard Bonelli's as Iago; than which there is no more difficult role of its type in the entire repertoire. I have never heard a more beautiful baritone voice than this and it is but seldom that finer dramatic powers are encountered on the operatic stage.—Baltimore News.

Figaro, as presented by Richard Bonelli, became a character overflowing with animation, good humor and merriment. His voice, an organ clear, resonant, of really beautiful quality and full of color, he uses with the utmost skill. His singing of the celebrated Buffo aria, Largo al factotum, was a masterpiece of singing and of interpretation. It is a rarity to hear it sung with so much expressive meaning. His work throughout the entire opera was equally significant.—Baltimore News.

### Tiffany Resting in Europe

Marie Tiffany, soprano of the Metropolitan Opera Company, is now resting in Europe after one of the longest concert tours she has ever undertaken. This last tour, which also proved one of the most successful, was concluded at Asheville, N. C., where she sang at the Biennial Music Festival and gave a costume recital, wearing the clothes and singing the songs of 1830.

Miss Tiffany will return in the fall for her eighth season with the Metropolitan Opera Company. Her entrance into this famous organization is one of these happy "accidents" which is always a test of preparedness. It was during the season of 1916 when she was on from the West—the soprano hails from California—visiting friends in New York. An informal audition was very suddenly arranged for her with Mr. Gatti-Casazza and she was immediately engaged. Miss Tiffany has created roles in world premieres of Suor Angelica, Il Tabarro and Gianni Schicchi by Puccini, and in The Bluebird by Wolf under the composer's baton.

Besides her activities in opera, Miss Tiffany is widely known as a concert artist. She has toured extensively in all parts of the United States and has also appeared in both concert and opera in France with unusual success.

Miss Tiffany's available repertory of songs includes the compositions of all schools. She expresses the spirit of the ultra-moderns with peculiar charm, and especially interesting are the songs of Grieg, Sinding, Alfvén and Palmgren, which she sings in the original Norwegian. Her voice is of unusually fine timbre, excellent quality and ample in volume, and her splendid sense of interpretation makes an indelible impression. Charm of personality and an easy poise have given her a power of distinction on the concert as well as on the operatic stage.

### DETROIT CROWDS SUPPORT SUMMER OPERA AND CONCERTS

Performance of Aida Highly Praised—Municipal Concerts Successful—Radio Concerts Daily

Detroit, Mich., July 16.—On Sunday afternoon, June 24, an outdoor performance of Aida was given in the stadium of the University of Detroit. Though the heat was appalling the goodly audience that assembled augurs well for the desire of the public for summer grand opera. Thaddeus Wronski, promoter and stage manager, as well as those who backed him financially, deserves the gratitude of the city for an excellent performance. Mr. Wronski not only called together and trained the community chorus of five hundred voices but also made a discriminating choice of artists for the principals. A better Aida than that of Bianca Saroya would be difficult to find, and the Rhadames of Manuel Salazar, the Amneris of Stella DeMette, the Ramphis of Pietro DeBiasi, the Amonasro of Giuseppe Terrante, the King of Giuseppe Anzalone and the messenger Charles Coates rounded out a fine cast. The chorus acquitted itself creditably and the great triumph scene was a thrilling moment. The scenic effects and stage settings were beautiful, while the orchestra under the direction of Eduard Werner, conductor of the Capitol Theater orchestra, gave adequate support to the singers. The opera was preceded by the ballet, The Moon God, staged and performed by the ballet school of Theodore J. Smith.

### The Fall Term at Bush Conservatory

The approaching close of the busy summer term at Bush Conservatory, Chicago, draws attention to the announcement of the fall term of 1923-24 at this progressive institution.

The fall term opens on Monday, September 10, with a splendid faculty roster which includes many artists of inter-



EDGAR A. NELSON,  
vice-president of Bush Conservatory.

national reputation. There is no other institution of musical learning in America which offers such an unsurpassed group of artists on its permanent faculty. This fact makes especially attractive, then, the announcement of thirty free scholarships which will be awarded to as many talented and deserving young students during the coming year.

President Kenneth M. Bradley, in a recent interview, declared that the great Master School of Bush Conservatory had disclosed so much brilliant talent among students throughout the country who were, however, not quite advanced enough for the requirements of the master classes, that he had arranged for thirty free and fifty partial scholarships, to encourage deserving and talented students to persevere in their studies until they attain the master class grade.

The Master School, founded through the generosity of Charles S. Peterson, Chicago patron of music, will continue its third season during 1923-24. The brilliant results of the Master School, established for the purpose of giving artist training to rarely talented students, have shown the wisdom which prompted its foundation.

More than 10,000 people heard members of the Master Classes in concert in Orchestra Hall last season and received the young artists with great cordiality.

The fine symphony orchestra of the Orchestral School, so ably conducted by Richard Czerwony, will continue its semi-

### MUNICIPAL CONCERTS SUCCESSFUL

The concerts given by Schemann's Band in the various parks of the city are being broadcast. Soloists of note have been presented as well as programs of unusual merit. The concerts always attract large crowds and frequently evoke much enthusiasm.

### RADIO CONCERTS HEARD DAILY

The Detroit News Orchestra broadcasts two concerts daily. The programs always contain good musical selections sandwiched in among dance music. Many teachers have used the station to present pupils in recitals.

A concert of rather unusual character was broadcast from the Free Press, Thursday evening, July 12. The artists were Cameron McLean, Harriet Storey MacFarlane, Mrs. Edwin S. Sherrill, Rachelle Copeland (pupil of Leopold Auer), Helen Chaffee Workman, Mrs. Osceola Poole, Mabel Howe Mabey and Eileen Egan. The concert was given through the courtesy of the International Chautauqua and Summer School being held at Lake Orion, which is not far distant from Detroit. J. M. S.

### Orange Chapter Gives MacDowell Benefit

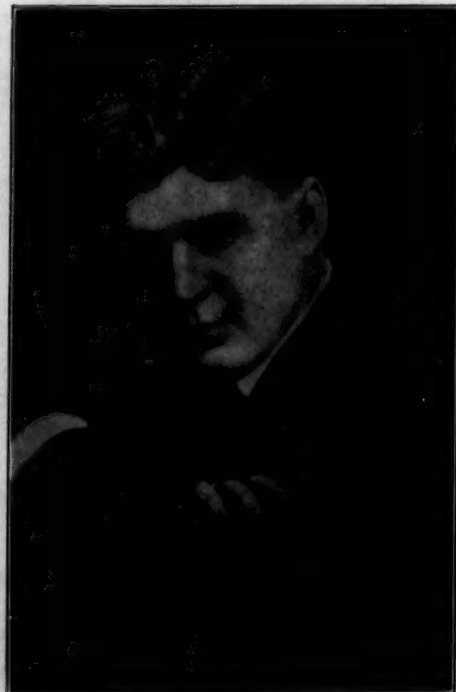
Among the substantial contributions recently received by the MUSICAL COURIER for the MacDowell Colony Fund was one of \$115, from the Orange Chapter of the MacDowell Colony League, the result of a "Three Arts Evening," given at the Woman's Club, East Orange, N. J., under the auspices of its music committee. The program was made up of groups of songs by Zelina de Maclot, who included a number of MacDowell's best known ones, and other songs by Manton Monroe Marble. Ruth Cramer and Nancy Holt danced, and Sir James Barrie's one-act play, Rosalind, was presented by three members of the chapter, Lilian Closson, W. MacFarlane Barker and Eleanor Upton. The accompanists for the singers and dancers were Messrs. Barrett and Hart and Ruby Halsey.

The program was delightful and excellently given throughout. A special feature was the inclusion of two songs, A Message and The Sea Gypsy, by Helen Dyckman, organizer and president of the Orange chapter, who was also instrumental in the arrangement of the program.

weekly rehearsals and series of Orchestra Hall concerts during the coming season. This splendid opportunity for ambitious students of orchestral instruments to become acquainted with symphony repertory and routine is greatly valued by its personnel. Not a few members of the orchestra have been placed with the various symphony orchestras of the country, and are giving a good account of themselves.

A feature of special interest to the loyal students of Bush Conservatory and to many who are planning to enter this progressive institution this fall, is the announcement of special prizes offered by prominent music houses of Chicago. Two grand pianos and two fine old Italian violins will be contested for by students of the piano, voice and violin departments, and winners will also appear as soloists with the Bush Conservatory Symphony Orchestra in one of the great Orchestra Hall concerts—a prize in itself. S. E. Moist, of the Moist Piano Company, Lyon & Healy and the John Hornsteiner Violin Shop are the donors of the valuable prizes, amounting in value to over \$5,000.

As usual, an attractive feature of the Bush Conservatory for the fall student is found in the delightful student dormitories which are operated in direct connection with the school. A delightful home environment is thus provided for the out-of-town students, who are assured an attractive room and excellent meals during their stay in Chicago. The



KENNETH M. BRADLEY,  
president of Bush Conservatory.

importance of this fact cannot be overestimated, and hundreds of students who have stayed at the dormitories are enthusiastic over the pleasure of being there. It is reported that the advance enrollment for the fall term is very large and the dormitory accommodations in special demand. D.

### Proposed Asheville Auditorium to Seat 3,000

In a recent issue of the MUSICAL COURIER, in an interview with Pauline Arnoux MacArthur, the author of the Apocalypse, in connection with the proposed plan to give it as a Passion Play every year at Asheville, N. C., it should have been stated that the auditorium will seat 3,000 people.



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Dancing—Cora Spicer-Neal

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## CINCINNATI ENJOYING ZOO GRAND OPERA SEASON

**Samson and Delilah Makes Decided Appeal—La Traviata Popular—Operas Broadcasted—Recitals and Other Notes**

Cincinnati, Ohio, July 14.—Maintaining its high standard for the best in opera, the third week of the Zoo Grand Opera Company was given over to operas that rank among the best. The desire of the management to give all that could be desired by the music loving public in this vicinity is being fully realized.

The first opera to be sung during the week beginning July 8 was the Saint-Saëns *Samson and Delilah*. The popularity of this opera last season and the fine impression made then brought about a popular demand for its repetition.

The outstanding character, that of Delilah, which was so artistically sung last season by Henrietta Wakefield, was again made a feature of the last performance. In this characterization Miss Wakefield seems specially fitted, and her singing and acting are rare treats, which were justly deserved and highly appreciated by the audience. Her singing of the beautiful *My Heart at Thy Sweet Voice* was particularly exquisite.

As *Samson*, Charles Milhau was equally fine, the role being well suited to his talents. Joseph Royer was the high priest and sang the part with dignity, while Italo Picchi, as an old Jew, brought to the role a full appreciation of its demands. Natalie Cervi, as Abimelech, was good, and Clifford Cunard, Louis Johnen and Richard Pavey were effective.

The scenic effects, while not quite up to the standard, will doubtless be improved upon later, as the opera was repeated on Tuesday and Thursday. The orchestra, under the direction of Ralph Lyford, was a special attraction, the musicians adding much of beauty and artistic effect to the opera in all respects.

### LA TRAVIATA POPULAR.

There was a revival of Verdi's melodious opera, *La Traviata*, at the Zoo Gardens on July 9, as the second opera of the third week. This old favorite was given a noteworthy rendition by the company, the orchestra, too, under the direction of Ralph Lyford, making it a most commendable production.

One of the notable characters, that of Violetta, was sung by Edith DeLys in a manner so artistic as to demand special mention. Both her singing and acting were decidedly inspiring, and added to the charm that this new member of the company has demonstrated in the past two weeks.

Another gratifying triumph was seen in the role of Alfredo, sung by Ludovico Tomarchio. He made much of this part, and it proved to be a feature of the opera. Mario Valle, whose popularity has never waned, appeared as Giorgio Germont, Alfredo's father, giving him a place of importance in the opera, which was artistically sung.

Natalie Cervi was a clever Doctor, while Pearl Besuner, as Flora and Annina, was fine indeed, her singing and acting being of high order. Louis Johnen, as the Baron, was very good, and Clifford Cunard and Richard Pavey shared honors.

The scenic effects and costumes were fine, rounding out a performance that was deserving of just praise. *La Traviata* was repeated on Wednesday and Friday evenings.

### OPERAS BROADCASTED.

One of the interesting features in connection with the present season of the Zoo Opera is the broadcasting of the operas, which has been made possible by the installation of a station, which is operated by the Crosley Manufacturing Company, in connection with the management of the Zoo Grand Opera Company. In this way it is possible to send the various operas, including the applause of the audience, to many parts of the country.

### NOTES.

Kathryn Reece, who appeared as Juliet in the recent performance given at the Cincinnati Conservatory of Music, under the direction of Ralph Lyford, appeared in a very enjoyable program on July 11, at the Conservatory Hall of the above institution. She is a pupil of John A. Hoffman, and has been a member of the Zoo Opera this season.

Leo Stoffregen presented his pupil, Master George Swadner, in a piano recital on a recent occasion at his residence studio, Reading. He gave the recital in honor of music lovers from Chicago and Jacksonville, Fla. The impression made was very fine.

The trustees of the College of Music held their quarterly meeting some days ago and two new members were elected, these being Harry R. Worcester and Walter S. Schmidt. They take the places of M. Y. Schmidlapp and Judge William A. Georgehegan.

Madame Tecla Vigna, of this city, a vocal teacher, has gone to Italy for a two months' vacation. She will return in the fall to resume her teaching.

Mary Venable, of the College of Music faculty piano department, is conducting master classes in piano playing for the Sisters of Charity, at Nazareth, Kentucky.

The seventy-fourth and seventy-fifth benevolent concerts given by the Wurlitzer Concert Company were held on July 11 and 12. The first was held at the Methodist Episcopal Church, Cincinnati, and the second at the Jefferson

Theater, Hamilton, Ohio. They were under the direction of Mr. and Mrs. William H. Dunning.

Edward Kreiner, who has been recently engaged as violin and viola teacher at the College of Music, has been engaged for the summer school as viola soloist of the Berkshire Quartet. Mr. Kreiner appeared here some time ago with the Letz String Quartet at the College of Music chamber music series.

The juvenile pupils of the Tweneigh School gave a dance recital on July 7.


The organ department of the College of Music, under the direction of Lillian Arkell Rixford, is enjoying a very successful summer season, having a large class of students this year. They come from many parts of the country to take advantage of the opportunities offered here for study. W. W.

### Artists from Klibansky Studios Successful

Lotta Madden, artist from the studio of Sergei Klibansky, is meeting with success at her every appearance with the Goldman Band at its New York open air concerts. Her beautiful voice and artistic interpretation are attracting general attention, which results in repeated encores.

Lottie Howell has been the soloist at one the largest cinema theaters in New Orleans and has met with such success that her engagement has been extended indefinitely. Her work has been of such a character that she has been engaged for a spring tour through the South when she has completed her tour with the Hinshaw Opera Company, which is making a specialty of the Mozart operas.

Mrs. Gardener Strickland sang at a radio concert in Memphis, Tenn., and was also a soloist at the reception given by the Bohlmann School of Music in honor of Ernest R. Kroeger, of St. Louis. She is one of the most promis-



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*The Sacramento (Cal.) Bee said the above about May Peterson, soprano, formerly Opera Comique, and Metropolitan Opera Company.*

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ing Memphis singers and possesses a soprano voice of great range and beauty, which she uses with intelligence. She has been engaged to teach in Clarksville, Miss.

Miss C. Blake, another member of Mr. Klibansky's master class, also sang at the Kroeger reception, where her beautiful contralto voice won her many friends and admirers. One of the most interesting features of the Kroeger reception was a short impromptu talk by Mr. Klibansky on *How to Start a Pupil*. After the reception he gave a short program illustrative of his work. Mr. Klibansky left Saturday, June 30, for Seattle, Wash., where he will start his master class at the Cornish School, this being his fourth season there.

### Cherkassky Vacationing in Maryland

Little Shura Cherkassky, the boy pianist who astounded musicians by his performances last season, will spend the summer in the mountains of Western Maryland. A piano will be his companion in his mountain retreat, although he will do very little playing during his stay there. The vacation was arranged primarily to strengthen the young musician's physical powers so as to put him in the best of condition for next season. During his stay in the mountains he will pose for Edward Berge, the American sculptor, who has asked permission to make a bust of him. Young Shura will begin his season on October 15, when he will play a recital in Evanston, Ill., having been booked by the local manager, Mary Marshall. This will be followed by concerts in Washington, Pittsburgh, Richmond, Philadelphia and Baltimore. His manager, Frederick R. Huber, of Baltimore, is now negotiating for a series of midwinter concerts through the State of Florida.

### Fitzgerald Concerts Announced for Los Angeles

Merle Armitage, manager of the Fitzgerald Concerts, announces the appearances of four splendid artists on his next season's course, at the Philharmonic Auditorium, Los Angeles. Georges Baklanoff, bass; Nyiregyhazi, pianist; Renee Chemet, violinist, and Rosa Ponselle, soprano—all artists of the first rank—will be heard during the season.

## SUMMER NOTES

### VON KLENNER SENDS GREETINGS FROM MAINE.

Baroness Katharine Evans von Klenner, founder and president of the National Opera Club of America, spent a delightful fortnight recently in Maine, whence came greetings to the *MUSICAL COURIER* from her, "and from members of the Opera Club here present"; the postcard was mailed at Great Lake, Belgrade Lakes, Me. She is now, as usual for some years past, at Point Chataqua, where her summer school of vocal music attracts many pupils.

### JOHN FINNEGAN NOW WITH COGHLAN BUREAU.

John Finnegan, tenor, will hereafter be under the management of the Coghlan Musical Bureau, Joseph Coghlan director, who is booking him for an extensive autumnal tour. Mr. Finnegan is spending his vacation in the Maine woods.

### ROSSI-DIEHL PUPILS' MUSICALS.

Courty Rossi-Diehl, soprano, composer, and teacher of voice, gave her final pupils' recital a short time ago, presenting a program of varied high-class music, with a well-balanced list of attractive numbers, and a large and enthusiastic audience to hear it. Her young singers showed the benefits derived from their course of instruction, and from the opportunities to appear before the public. Some fine voices are in the Rossi-Diehl Studio, their teacher having taken care to develop each individual personality, with ease of tone-emission, purity of voice, etc. Estelle Roggio's sweet soprano; Teresa Testino's progress, holding forth much for the future; Anna Iassogna's lovely mezzo voice, and Marjorie Grant's somewhat similar, big voice, all pleased the audience. May Kerwin sang with intelligence, with a voice which should bring her to the forefront. Marion Kennedy evoked applause by her ringing high tones; more highly finished work was heard in the singing of Mollie Miller, and little Tabuelle Neimann delighted with her recitations and she looked like a fac-simile of the doll she carried. Vera Kerrigan was a capable pianist and accompanist.

Miss Courty Diehl's class is too large to allow all to take part in such a program, and next season she plans similar, as well as individual recitals.

### ACTIVE SPEKE-SEELEY PUPILS.

Previous to going to Fire Island for several weeks' rest, Henrietta Speke-Seeley's many pupils were heard in various affairs. Mesdames Wright and Morlang-Koehler sang for the Aeolian Hall radio recently. Her annual students' recital was by far the best she has ever given, with a large audience present, and much enthusiasm expressed, proving the excellence of their teaching.

### AMERICAN GUILD OF ORGANISTS NOTES.

The council meeting set for June was omitted, owing to many absences from the city and want of a quorum. Instead, a meeting of the executive committee was held, with Mr. Doersam, sub-warden, acting for the warden, and Messrs. Comstock, Martin, Hedden and Wright present.

Mr. Hedden reported for the examination committee that there were twenty-nine successful candidates for the associateship.

### GERTRUDE WHITE PRAISED IN EVERETT.

Gertrude White, lyric soprano of New York, recently sang before an audience of 600 at Everett, Wash., when she appeared as soloist at the K. of C. banquet in that city, May 20, during its annual convention. She sang three numbers—*Lullaby* from Jocelyn (Godard), *I Hear a Thrush* at Eve (Cadman) and *Wake Up* (Phillips)—and she charmed her audience.

The Everett Daily Herald stated that "we seldom had an opportunity to listen to so fine a voice." The Everett News ran a two-column picture of her, with announcement of her appearance as soloist.

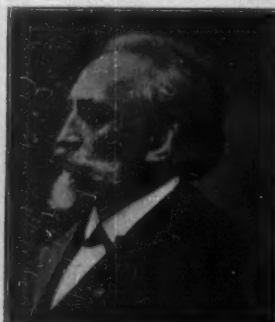
Miss White sang via radio this spring at Chicago, and was heard by friends in Everett, St. Louis, and Winona, Minn.

### Hughes a Creator of Young Artists

A series of concerts given weekly during the summer class at the Hughes Studios by young artist-pupils of Edwin Hughes continues to attract large audiences of intensely interested and musically versed listeners. Alton Jones, a young pianist of marked artistic gifts and technical ability, played a well chosen program on July 13. The mechanics of piano playing trouble Mr. Jones not a bit and he is thus free to give rein to his powers of expression, which range from unusual dynamic and rhythmic effects to melodic and purely lyric playing. His tone is of an exceptionally winning and beautiful quality. The program consisted of the following numbers: Beethoven sonata, Scriabin's etude op. 8, No. 7; Debussy's *Minstrels*; Blanchet's polonaise, op. 15; Brahms' scherzo, op. 4, *Legende* No. 2 (St. Francis Marchant sur les flots), and Chopin's mazurka, op. 17, No. 4, Waltz, op. 42, and etude op. 25, No. 1.

### Daniel Mayer Returning on Homeric

Daniel Mayer, the New York impresario, who has been in Europe since April, sailed from Southampton on the S. S. Homeric on July 18.



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## TED SHAWN CUTS THROUGH SPAIN AND SLICES OFF A BIT OF AFRICA

Well Known Dancer Makes the Most of Vacation and Hunts for Native Dances, Real Gypsy Dances, to Incorporate in the Ruth St. Denis-Ted Shawn Programs for Next Winter—What He Found

There were so many new and colorful things told of by Ted Shawn in the brief half-hour he spent in the MUSICAL COURIER office the other morning that it is rather hard to reduce them to a story of reasonable length.

After a busy season which included a lot of exercise—it is perhaps unnecessary to say that Mr. Shawn dances—he was tired. So he took a week's rest, so-called, on a steamer, went to Paris and then down to Spain. He was looking for native dances, real gypsy dances, to incorporate with the usual artistic modifications in the Ruth St. Denis-Ted Shawn programs for next winter, alongside the fascinating Malaguena they did this season.

So he tried Barcelona, but discovered that the Catalonians of today are more interested in "Paris fashions, English clothes and fox trots," as he expressed it, than in their own native dances. However, by persistent search he did succeed in finding something of what he wanted and also corralled one Perfecto Perez, who is not a cigar but the teacher who shows most of the prominent Spanish vaudeville dancers how to dance their native dances. He is a dancer himself, needless to say. Dancing is not one of those arts, like singing, which can be taught by someone who does not himself know how. Mr. Shawn took some lessons of Perez and stayed around the Perez studio, watching the master—still a young man—teach others how to dance, which is one of the best ways of learning. It's quite on the cards that Mr. Perez will come over here next fall to teach for a year at Denishawn, though the final decision has not yet been made.

### QUADRO FLAMENCO.

Going on to Madrid, he saw a play called The Golden Kid (El Nino di Oro), which was not so much in itself, but which had a gypsy troupe that introduced a Quadro Flamenco into one of the acts. Now the Quadro Flamenco is just what Mr. Shawn was after. There is going to be one—artistically modified—in the St. Denis-Shawn programs. A Quadro Flamenco is nothing to eat. On the contrary, it is the act with which every vaudeville program is introduced in Spain, just as an Italian vaudeville program starts out with three or four of the world's most uninteresting songs. The haughty Spanish grandee pays no more attention to the Quadro Flamenco than the Italian to his cantatrice, but for the foreigner it is fascinatingly and alluringly Spanish.

It is like this: Sitting around at one of the little tables, waiting for the show to begin—vaudeville has the happy accompaniment of tables all over the Continent—one notices that various Carmens, ranging up to the age of sixty, arise from various tables, where they have been drinking lemonade and ginger-pop provided by benevolent customers, and stroll separately and unconcernedly toward the stage, evidently by prearrangement, though no signal can be noted. Arrived there they chat and laugh, compare fans ("even blow noses," said Mr. Shawn) until some disinterested gentleman begins to play a guitar and then the dancing is begun—solo dances, duets, and everything else, all the native gypsy list, with the unoccupied members busy clapping the time for those who dance. So it goes on for fifteen or twenty minutes, all through the repertory. Then the band leaves as carelessly as it came, the Spanish grandee folds up his newspaper, which he has read steadily all through the Quadro, and the real show begins. Only for the foreigner interested in Spanish dancing, the real show is not half as interesting as the prologue.

### FIGARO'S BAR.

Mr. Shawn went to Seville, where the guitar is popularly supposed to tinkle in a tinklier way than elsewhere. There he saw the home of Figaro, the celebrated barber and hair-cutter, now deceased. The ex-home of Figaro is now Figaro's Bar. Mr. Shawn can be seen in one of the photographs standing before Figaro's bar—outside. While in Seville he arranged with the tailor who makes the clothes for the various Quadro Flamenco troupes for a complete set of costumes for the St. Denis-Ted Shawn company and he is also importing all the props—shawls, combs, castanets, and so forth. Speaking of castanets, Mr. Shawn confessed that it is one of the ambitions of his life to be able to play the castanets as well as some of the native Spanish dancers. "But I never shall be able to," he said. "They literally begin to learn before they are out of the cradle. Some of them can do anything with the castanets except to make them actually talk; and at that, I believe they do talk a language that the dancers themselves understand."

### OFF TO AFRICA.

When he left Seville, Mr. Shawn went over to Alicante on the Mediterranean coast, and took a boat across to Algiers. Then at Algiers he hired a French Delahay car with a French chauffeur, and motored over to Constantine, stopping at Biskra and other towns on the way. Biskra is the town where the scene of that Robert Hichens novel which made the fame of its author, The Garden of Allah, is laid. This Garden of Allah is still there. It is the private park of the estate of a French magnate and the various spots mentioned in the novel (which most of us have forgotten) are faithfully pointed out. From Biskra Mr. Shawn flew down to a village called Touggourt, which is an oasis on the edge of the great Sahara Desert, the southernmost French post in Algiers. It was in the mail plane that does regular service between Algiers and Biskra that he flew, with the head of the service, Capitaine Raymonde Perier, as his pilot and companion. Down they went in the morning—it's a bit over three hundred miles—and back they came in the afternoon, with some of the snapshots that are shown.

### NATIVE DANCES MONOTONOUS.

"As far as a dance-hunting trip went," said Mr. Shawn, "my visit to Africa did not turn up much. The native dances I saw were pretty monotonous, but by picking out a point here and another there, from variations invented by individual dancers, I succeeded in getting some things we can use. The best dancer, by the way, a man at Biskra, was one of the ugliest looking customers I ever saw in my life. You can see in the snapshots that the women 'Ouled-Nail' dancers are not marvels of beauty and grace."

At Constantine in Tunisia he left his car and went into Tunis on the train, expecting to spend a long and lonesome day. But at the first station east of Constantine, his ears were cheered by a female voice pronouncing a dictum in pure American. The dictum was this: "Those boys don't

porate Negro themes, but invented his own after the Negro manner. He was ever seeking fresh musical material, and in the Negro spiritual he rejoiced to find something that from the old-world point of view was unhackneyed and moreover indigenous. He saturated himself in it and then simply and naturally gave rich expression to his "discovery" in the work mentioned above. The largo with its haunting English horn solo is the outpouring of Dvorak's own home-longing, with something of the loneliness of far-off prairie horizons, the faint memory of the redman's bygone days, and a sense of the tragedy of the blackman as it sings in his spirituals.

Among the early fall records to be released which have



WITH TED SHAWN THROUGH SPAIN AND SOME OF NORTH AFRICA.

1. The reputed home of Figaro in Seville, now Figaro's Bar! 2. The flight from Biskra to the Oasis of Touggourt: Capt. Raymonde Perier, French army aviator (left) and pilot for Mr. Shawn (right). 3. Photographed by Mr. Shawn from the plane, just as he was leaving Touggourt to return to Biskra. 4. Ouled-Nail Dancers at Biskra. 5. From the top of the minaret of the mosque at Old Biskra; the figure in white below in the street is Mr. Shawn. 6. Another view from the minaret down on to Biskra house-tops; the women rushed away when they saw the camera, only the two shown being left by the time it was focussed. Biskra is where the famous Garden of Allah of Robert Hichens' novel is situated. 7. The "beautiful" Aisha, an Ouled-Nail dancer, on a house-top at Touggourt.

know how to pile that luggage!" And the voice belonged to no other than Mrs. Burton Holmes. Mr. Holmes was there, too, and they are both old friends of Mr. Shawn, so the day was not so dull after all.

Then across to Italy, through Rome and Paris to London, where he saw Duse in her extraordinary return to the stage "absolutely with a fresh, young voice," said Mr. Shawn, "and a personality that still grips you before she says a word."

And then home.

H. O. O.

### Werrenrath Records Goin' Home

In the last few years many classical themes have been made into popular songs, such as the Song of Love, which is based on Schubert's "Unfinished" symphony, and the Song of India, founded on Rimsky-Korsakoff's Chanson Indoue (Song of India), which proves that the light operetta, the melody ballad and the songs of the people invariably go back to the songs of the classics. An excellent instance of a splendid song is Goin' Home, by William Arms Fisher, founded on the largo of the New World Symphony by Anton Dvorak, which Reinald Werrenrath has just recorded and which will be released on August 1.

It is interesting to know how this famous New World Symphony had its birth. Anton Dvorak was the director of the National Conservatory of Music in New York in 1892, and longing to hear his native tongue and with something akin to homesickness, he spent the summer in Spillville, Iowa, a small community of Bohemians. Here, as the outcome of his enthusiastic study of the folk music of the American Negro, he wrote the Symphony from the New World. In this significant work he did not incor-

been made by Mr. Werrenrath are Sun and Moon, by Gretchen Dick and Arthur Penn, and The World Is Waiting for the Sunrise, by Seitz. The baritone has sung these songs many times in concert with great success.

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## REYNALDO HAHN'S NEW OPERA LACKS NOTHING BUT—GOOD MUSIC

Elaborate Production at the Opéra Comique—Isadora Duncan at the Trocadéro—Concert Mélange  
at the Trocadéro—Concert Mélange

Paris, July 5.—Paris, like the rest of Europe, has been suffering from atrocious weather. But instead of keeping people away (the natural effect on the various European resorts) this has, if anything, added to the usual congestion of Paris at this time of the year, for in addition to the gay pleasure-seekers from abroad it has kept those bound for the pastoral regions here as well, indemnifying themselves for their loss by the mundane amusements of Europe's Capital of Joy. The weather, no doubt, has helped to prolong the musical season too—and not merely the opera season, kept going for the delectation of foreigners through the summer months.

The bulk of the concerts and operatic performances at this stage of the season are, of course, perfunctory, and of little interest to the host of Americans that crowd Paris at this time. (For the first time since the war we had difficulty in obtaining rooms in the large hotels.) These Paris-Americans, indeed, are more interested in the season's crop of revues—the Folies Bergères, where they may see a wheel of torture adorned with a choice selection of female bodies, or the Ambassadeurs, where the Dolly Sisters hold forth to audiences braving the nightly chills of the Champs-Élysées, or possibly the performances of the Chauve Souris, back from its American trip, at the Fémina. Some of them even have managed, by stealth or heavy bribes, to get admission to the Bal des Quat'z-Arts, last week, said to have equalled if not surpassed its predecessors in the wildness of its orgies and revelries.

Few Americans, I say, show any interest in the more serious offerings of the opera houses and concert halls. Yet it behooves us to record a few of the outstanding events of recent weeks, even though they were not exactly glorious.

### ULYSSES ON THE OPERA STAGE.

There was, for instance, the première of Reynaldo Hahn's *Nausicaa*, the latest pill administered to French music-lovers at the Opéra Comique. The book was written by M. Fauchois, and the milieu—if nothing else—is very classic indeed. The story is taken from the *Odyssée*. Ulysses is shipwrecked and washed ashore in a storm. The Princess Nausicaa and her attendants discover him sleeping on a rock. They lead him to her court, feed, clothe and entertain him. The Princess falls in love with the Greek hero, but he, after vividly describing the exploits of the Greeks before the walls of Troy, leaves Nausicaa to return to his faithful spouse, Penelope.

The opera was elaborately produced, the scenic effects were arresting and Albert Wolff, in the conductor's pit, did wonders, considering the material he had to contend with. Mme. Dorelli sang the role of Nausicaa, and although her voice was a bit harsh at times, gave a dramatic performance and made a fetching appearance. The best member of the cast, however, was M. Albers, who took the part of Ulysses, sang with fine feeling, and acted with dignity. Now and then, during the various scenes, the ballet ambled in and out, sometimes with baskets on their heads, sometimes with baskets under their arms. But the audience, despite its predilection for ballets, seemed entirely oblivious to them.

On the whole, one may say that *Nausicaa* was given a creditable performance, thanks mainly to the valiant efforts of M. Wolff. Indeed there was really nothing lacking except—a little good music. We refuse to spoil our good humor by going into detail on this subject.

### ISADORA ROUSES ENTHUSIASM AT THE TROCADERO.

The Russian Ballet, after an unexpectedly successful short season at the Gaité, for which hundreds each night were turned away, seems really to have ceased to exist. Its stars are scattered hither and thither, and M. Diaghileff himself, so rumor says, is to take a hand at managing the Monte Carlo Opera. Their departure was the signal for Isadora Duncan—or Mme. Essenin, for the Russian poet is said to have been successfully recaptured—to give two recitals at the Trocadéro. The first of these was rather a tremendous undertaking, namely a Tchaikovsky-Scriabin program. Early Scriabin, of course—very early.

In the Tchaikovsky section Miss Duncan was really immense. One felt that strange magnetism emanating from the artist, which seems to draw the sympathetic observer on

to another sphere. Her attempt to interpret Scriabin was less successful, but somehow it "got by" on the sheer momentum attained by the Tchaikovsky group. The audience went wild with enthusiasm, whereupon Citizeness Essenin made a speech appealing for aid of the starving children of Russia. Isadora always makes a speech . . .

The second evening, devoted exclusively to Wagner, did not go off nearly so well, and as one's previous enthusiasm waned, one became more and more critical. There is no doubt in our mind now that Isadora is already out-of-date. She belongs to a past generation. The resurgence of her art was directed against the pre-Raphaelism—or even the Victorianism—of the late seventies and the eighties, rather than against the art of formulas of today. Today interpretative dancing is supposed to express not only the meaning or atmosphere of the music, but to visualize its rhythm as well. Signs of this one at times failed utterly to discern. About the orchestra and the conducting of M. Laurent, the less said the better.

At the end Isadora attempted another speech, but it was rather abortive because the police interfered and the lights went out. Isadora will insist on making a speech!

### CONCERT MÉLANGE.

Somewhat out of the ordinary, though their interest does not extend to the above-mentioned Americans, are the Concerts Jean Wiener, already famous for their militant "modernism" in Paris. M. Wiener, pianist, composer and pamphleteer, is not only their organizer but their general utility man. He plays solos, he plays accompaniments, and he makes all the announcements. He is distinctly one of those "qui font le mouvement."

Hence the "arty" sections of the Quartiers Latin and Montparnasse turned out in goodly numbers for the series announced at the Salle Pleyel. Erik Satie and M. Auric, one of the "Six," were scheduled to appear and play some of their own compositions. Names like Anton Webern, Alban Berg, Igor Stravinsky and Albert Honegger, besides Wiener, figured on the program. On the surface it looked very interesting, though we had a vague mistrust, due to past experience with these mélanges.

Nevertheless we attended one of them. We heard the works of Messrs. Berg and Webern (violin and piano suites) completely misinterpreted by M. Wiener, who is in duty bound, it seems, to treat the piano as percussion instrument, and by René Benedetti, who seemed altogether at a loss how to play these things, though on other occasions he has proved himself a splendid violinist. There is a "style" demanded by these modern schools, as well as by the older ones, and nothing is more essential to their understanding than a good performance. One can only recommend Messrs. Wiener and Benedetti to go to Salzburg and hear how the non-French composers like to have their pieces played.

The French compositions were, of course, better interpreted, and Mme. Peignot sang the solo parts and the songs of M. Auric very charmingly. Her voice is small, but then M. Auric's tone at the piano is smaller. At times the piano sounded like a well-oiled music box. M. Auric is a very finished pianist.

### FOR CLARINET ALONE.

The only things of real interest were two pieces for clarinet alone written by Igor Stravinsky. The "violin alone" craze having run its course in Central Europe, the western iconoclasts now go their colleagues one better. It is not a bad idea, and anyhow a way to prove that some modern composers do not despise melody—if one is prepared to accept this kind of melody as melody. M. Cahuzac played these pieces extremely well, and the second one had to be repeated.

Did I say that Americans were not interested? Many notables of our own Greenwich Village were present, and they seemed to enjoy it all, for they kept the same lymphatic expressions on their faces throughout the evening.

Now that the first heat wave of the summer has set in, it is to be supposed that the music season in Paris is over, and in this thought we wend our way to London, where there is still a lot going on. For those who keep going music never stops.

CÉSAR SAERCHINGER.

### James Westley White Coming to New York

James Westley White, well known soloist and teacher of the South, who is also known in the East, is spending the month of August and part of September in New York and parts of New England. Mr. White, who has a fine basso-cantante voice, will be heard in Newport, R. I., and at Edgartown, Mass., during August.

As head of the vocal department at Guilford College, N. C., and director of the choral society there, he has made a fine record with many splendid performances of

oratorio and opera to his credit. Mr. White also has a large following of private students in Greensboro and Winston-Salem, N. C., with students coming from distant parts of that and other States to profit by his instruction.

### Gandolfi Scores Success with De Feo Opera

During the recent season of the De Feo Opera Company in Baltimore, no artist had more all around success than Alfredo Gandolfi, the baritone, whose essay of a number of roles brought him individual favor of a most pronounced



Photo by Lomax.

### ALFREDO GANDOLFI,

baritone, who scored splendid success during the engagement of the De Feo Opera Company in Baltimore.

type. Not only his fine singing, but also his admirable impersonation of the various characters assigned to him found full appreciation at the hands of public and press.

Following are a few excerpts from the Baltimore press concerning his appearance as Lescart in Massenet's *Manon*: Gandolfi, as Lescart, and Valenti, in the role of Comte Des Grieux, did the excellent singing that one has learned to expect of them.—Baltimore Sun, June 13, 1923.

From Alfredo Gandolfi we have learned to expect splendid artistry. As in the other roles in which he has sung this season he was absolutely satisfying, his voice and acting well suiting the Lescart of the Royal Guards.—Baltimore American, June 13, 1923.

Gandolfi, as Lescart, had little to do, but he did it brilliantly. Gandolfi is an actor, an artist, and a baritone of superb depth and force.—Baltimore Daily Post, June 13, 1923.

Lescart was presented by Gandolfi, whose really splendid singing and clever impersonation of the role added further laurels to his previous successes.—Baltimore News, June 13, 1923.

Gandolfi, in the part of Lescart, as always, proved eminently satisfying with his assurance of voice and gesture, and his mobile face, that strikingly projected the varying emotions of fear, haunter and satisfaction at being rid of a shammer.—Baltimore Sun, June 13, 1923.

### New York Symphony in Children's Concerts

The New York Symphony Orchestra now giving concerts at Chautauqua, N. Y., under Albert Stoessel, was heard in the first of a series of children's concerts, Wednesday afternoon, July 18, when Mr. Stoessel explained and demonstrated the program. There will be five children's concerts during the summer course of the New York Symphony. These concerts are planned along the lines made popular by Walter Damrosch in his Carnegie Hall Young People's Series and Children's Series and are offered as an innovation in this season's Chautauqua.

### May Korb Sings in Middletown

When May Korb filled a hurried call to replace an artist at a recent concert, the name of the place was given as Orange, N. J. It appears that Miss Korb did not sing in Orange but in Middletown, Conn., which is a three-hour ride by express and not so near New York as Orange, and therefore the singer deserves more praise for all she accomplished in one day.

### Elizabeth K. Patterson in Vermont

Elizabeth Kelso Patterson, New York vocal teacher, is in Sudbury, Vt., where she will remain until August 15.

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## THE INTERNATIONAL FESTIVAL SPIRIT

By Ursula Greville

[The jury of the International Society for Contemporary Music evidently failed to please several persons in the choice of works which it made for the coming festival at Salzburg. Italy has been heard from, her protest and withdrawal from participation in the festival having been chronicled in last week's issue of the Musical Courier. It is no secret, either, that the American section is not particularly pleased; and now Ursula Greville, editor of the London musical monthly, The Sackbut, unexpectedly writes us from Varese, Italy, where she is busy studying, and conveys the idea that the English section is also unhappy. César Saerchinger, of the Musical Courier staff, who one suspects of being the real impetus which led to the founding of the I. S. C. M., is also decidedly out of sorts, which makes it nearly unanimous. According to Mr. Saerchinger, the French group and the international group which centers in Paris, seem to have stampeded the jury, and it looks as if he were right.—The Editor.]

It seems a pity that the Mozart Festival at Salzburg has been cancelled, for I remember hearing while in America that a good many people had dipped very deeply into their pockets to pay for the event; and no one likes having come to the point of being generous about supporting a movement only to find that its instigators have, for reasons best known to themselves, cried off at the last moment.

That the International Chamber Music Festival will take place in spite of everything is a good thing, but it is to be hoped that it will be conducted this year in a more business-like way. One heard many comments about last year's affair, and from what one gathered, it formed itself into a number of small mutual admiration societies, the members of which remained at their own special concerts to praise, or came to those of their rivals to mock. This is not the way to succeed in an already difficult proposition, namely, that of making the general public take some interest in contemporary music. The fault lies largely with the composers themselves, for they seem to have little power to appreciate their colleague's labors, and the first sign of a real sense of inferiority shows when a person is so taken up with the magnitude of his own efforts that he fails to see any good in the work of those around him. The successful man gets his meed of praise, and so does not mind admitting that Smith has written quite a good little piece for the piano, but very rarely among contemporary musicians does one find that generous spirit that exists among writers.

There are a very great number of people who will say that it is a good thing that the Mozart Festival is off, since it will make their own little show all the more important. But will it? The majority of people would not be dragged to a contemporary music festival unless there were a very great inducement; but if either before or after it they are going to hear some of the best plays and the best operas (I am naturally speaking from their point of view) under ideal conditions, their holiday spirit will take them far towards swallowing the pill of modern music, even with last year's standard performance.

## ALL ONESIDED.

Even as I write, a letter comes from a person having authority saying that even the International Chamber Music Festival looks as though it were to be a complete failure. Apparently no Englishman or American attended the jury, with the exception of Mr. Dent, who was in the chair, and on this account could not vote, with the result that there is hardly anything but French music to be performed. Apart from any other consideration, it is a little thoughtless of people in power to have so pushed the performance of French music, when the political situation of Europe is reviewed; for even admitting that politics have nothing to do with art in theory, it was found during the great war that in practice they might have only too much. The music that is to represent England is a rhapsody by Bliss, and a string quartet by Walton, a youngster who is fortunate enough to show considerable promise, and who, though he has done little in the way of actual performance, is lucky, both in his teacher and in his backers; and the third person to be represented is Lord Berners, of whom Darius Milhaud said to me in America that he was the only English composer. It is an amazing pity that such a society, which might develop into something of world-wide importance, should fall into the hands of the wrong people. Perhaps herein lies the secret of Strauss' apparent desertion, which surely is not to be wondered at.

## MUTUAL ADMIRATION SOCIETY.

It is almost impossible to see how a festival of this kind can be run successfully, for the element of human personality enters into it so very largely; and while such a festival is to so great an extent managed by composers, a society for the mutual benefit of a few influential individuals may be formed, but it is too much to expect that the progress of modern music will be in any way ensured. The results are bound to be unsatisfactory; and this would not matter in itself, if it were not for the bad effect such muddles have on the general public. Whatever composers may pretend, the truth of the matter is that they wish their works to be heard by the greatest number possible, and the younger the composer the more careless he is as to whether his work is presented well or badly. In spite of the many arguments that are brought forward, I am convinced that a first presentation must be as nearly perfect as possible. While Mr. Stillman-Kelley was over in England, he was approached by many people who wished to perform some of his bigger works; and I remember his being very proud that the Wolverhampton Musical Society wished to produce his Pilgrim's Progress, since he said that he had now come to the point when performances of his works had no power whatever to please him, unless they were good performances—and he was entirely right.

I should imagine we have more musical snobs in England than in any other country, among both listeners and performers. Many a time I have been asked by singers, when I have shown them a beautiful song by an unknown composer: "Who is he?" . . . and in England, if a composer can only be taken up by a certain set, his success, if not his fame, is assured, until some other darling of the drawing-room comes along to take his place. Thus we have in England a few of the people whose music is of the least value being known the most, and before one realizes it such as they are the only ones to be represented as our composers. Is it any wonder that we are laughed at by the foreigner, who sees us cowardly and incapable of taking any stand to alter such a condition of affairs?

And so I come to think that individuals will eventually do more for their countries than all the International Festivals, as they are run at present, in the world. Take an Eva Gauthier, for instance. She has certainly helped every nation's music in the most wholehearted manner, for she has perfected her technic before attempting to introduce any new songs, and thus her audiences have had a chance of hearing new music under ideal conditions. She is one of those rare people to whom the music is of the first, and the artist only of the second importance.

## LOOKING FOR A MILLIONAIRE.

One day, when I have eloped with some millionaire or other, I shall get him to found a movement which will consist of the few singers whom I dare to consider worthy of carrying the lamp of modern music into the enemy's camp, and they should be subsidized and should make tours of the world. By that means we should have a real chance of judging the music; for were the music the thing, the performer would have no compunction in telling the audience that such and such a song was in fact better than it had seemed, because she had waxed fat on her world tour, and was therefore hampered by a frock which did not allow her ample breathing room. After all, it is a good thing to establish a connection between audience and singer.

The past is a very fashionable topic at the moment, when Ur, Abraham's old home town, is being dug up by Major Woolley for the Philadelphia museum, and Lord Carnarvon has died after digging up someone with a hymn-like name; so that now is the time to start this little troubadour stunt. But it is more difficult than it looks at first sight, for here I am in Varese, and all the millionaires are in America. Once more a good scheme may fall through for lack of opportunity.

## John Heath to Concertize Next Season

It is the intention of John Heath, associate director of the Leschetizky Institute of Piano in Paris, to devote considerable time to concertizing in Europe during the coming season and then to make a short tour in America next year. When



JOHN HEATH

he played last March in Nice, France, the critics received his playing with much favor, the following being some translations of their reviews:

John Heath, associate director of the Leschetizky Institute of Piano at Paris, gave a recital at the Salle Victor Hugo yesterday afternoon and showed qualities which entitle him to a serious place among the pianists of the day. The Schumann sonata in G minor was given an interesting interpretation and was followed by Liszt's fantastic and fugue on the name of B-A-C-H, in which Mr. Heath displayed much more warmth and power, and the result showed that he had increased and deservedly so—in favor with his audience. Deux histoires Basques of Jacques Ibert was an interesting item, the quaint measures being admirably touched off. The delicate filigree work of Debussy's Jardin sous La Pluie suited Mr. Heath's style as did also Liszt's poetical Sonnet de Pétrarque. At the close of the recital he was warmly applauded.—Menton and Monte-Carlo News.

It was a splendid virtuoso of the piano whom we heard Wednesday in the person of John Heath, young American with a great future,

who interpreted in a masterly manner works of Liszt, Schumann, Debussy, Leschetizky, etc.—La Côte d'Azur, Nice.

The remarkable American pianist, John Heath, was heard in recital in the Salle Victor Hugo in a varied program composed of Schumann, Liszt, etc. His style, sure and absorbing, his impeccable technic and virtuosity confirmed the fine reputation which he has made in Paris. His delighted audience was not aping in their applause which was justly merited.—Eclairer de Nice.

This pianist possesses a fine virtuosity, a mellow and sonorous tone, and his interpretation earned for him the enthusiastic bravos of his audience. It was one of the best concerts of the season.—L'Echo Musical de Nice.

## IN MONTE-CARLO, APRIL 3, 1923.

John Heath gave a most beautiful piano recital at the Riviera Palace Hotel, with a varied program which proved the versatility of his undoubted talent. The first half consisted of Chopin and Liszt, and the second part was given up to modern composers such as Debussy, Ibert, Granados and Albeniz.—Menton and Monte-Carlo News.

At the recital given by John Heath at the Riviera Palace Hotel, Monte-Carlo, last week, he proved himself to be one of the foremost pianists of the day. He possesses a beautiful touch, a magnificent technic and very fine phrasing. He was at his best in works of Chopin and Liszt where his purity of style is most marked. We hope this will not be his last visit to the principality.—Continental Life.

The American pianist, John Heath, gave a recital on Tuesday when we had opportunity of appreciating his splendid virtuosity put to the service of the most sensitive and intelligent comprehension of the masters of pianistic literature both modern and classical.—Le petit Monegasque.

In the year and a half of the existence of the Leschetizky Institute the work has grown and developed to such an extent that the former house became too small for their needs and, after considerable search, a large studio building, admirably suited to their purposes, was found, with a number of large duplex studios and a recital hall which will seat 300 people. Here the institute plans to give recitals and concerts, thus bringing the students in direct touch with the most prominent resident and visiting artists of Paris, an advantage that creates the artistic atmosphere and associations so stimulating to their musical development.

## Pauline Cornelys Liked in Baltimore

Pauline Cornelys, soprano, recently sang with the De Feo Opera Company in its Baltimore season, scoring a decided success in everything she undertook. Here are three notices of her work in three different operas from the three leading Baltimore papers. The roles are Desdemona in Otello, the title role in Madame Butterfly, and Gilda in Rigoletto. Incidentally, she learned the two latter roles at very short notice.

Pauline Cornelys was a beautiful Desdemona and her interpretation was impressive in its simplicity, its tenderness and its pathos. Her voice which has such a rarely lovely lyric quality, has grown considerably since she was last heard here. Always true to pitch, it has taken on greater richness of color, notably in its lower range, and it is also under much more assured control.—Warren Wilmer Brown, Baltimore News, June 9.

Miss Cornelys, as the Butterfly, scored another decided success. She gave an unusually sympathetic reading, a reading full of pathos, yet strangely dignified. The strong emotional appeal of her voice never was more apparent than last night. The round purity of her tones, meltingly soft and sweet in half voice, or crisply brilliant in the more dramatic moments, and the sure command of the part created a Butterfly not soon to be forgotten.—Baltimore Morning Sun, June 30.

Pauline Cornelys appeared as a lovely Gilda. Her attractive stage presence and charming personality contributed towards an agreeable dramatic picture. The euphony and elegance which characterize her singing, the pleasing smoothness and well-chosen effects of tone production pointing to intelligent musicianship, brought pleasure to the audience. Her fine singing of Caro Nome, with its flexible style and eloquence, gained prolonged applause.—Franz Bornschein, Baltimore American, June 28.

## Knoch to Conduct in Baden-Baden

Ernst Knoch, operatic conductor, who will be with the Wagner Opera Company again next season on its tour of the country, is having a few weeks' rest at Schloss Elmau, high up in the Bavarian Mountains, near Mittenwald. He has been invited to conduct some performances early in August at the Kurtheater in Baden-Baden, and will do so, sailing for New York on August 22.

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By Karl Flodin

*The Well Known Finnish Authority on Music.*

A head and shoulder above most other non-German orchestra conductors stands Prof. Georg Schnéevoigt from Stockholm. Having been engaged for five symphony concerts by the famous Philharmonic Orchestra in Berlin, he gave his first performance on February 7 at the fourth concert. The last will take place in April.

Schnéevoigt is by no means a new name in musical circles in Berlin. Nevertheless, the well known critic, Dr. Leopold Schmidt, wrote in the Berliner Tageblatt that it is a musical event, a real orchestral feast, each time Schnéevoigt performs. This is doubtless also the opinion of the general public, which has thronged the large hall where the Philharmonic is located and where so many world renowned directors of music, from Hans von Bülow to Arthur Nikisch, have swung the baton. Each time the Swedish-Finlandian master has been greeted with the most enthusiastic applause. There are critics who are always eagerly searching for a weak point in their victims. One of these critics—I don't remember for which paper he writes—has made the objection against Schnéevoigt that he seems to prefer the classics and neglects the newer composers. Without attaching any importance to this statement, it may, however, be asked, in which department of music Schnéevoigt's brilliant qualities are most prominent, and I daresay the reply would actually be: In the treatment of the creations of modern masters.

The complicated modern orchestral score, the allotting to each instrument of its most suitable duties in view of attaining the greatest effect, the subjective, passionate character and vivid coloring of the music, the usually very sharply contrasted effects, all this will afford excellent opportunities for the leader to bring his own temperament to play and carry away both the players and the audience. While always keeping fast hold of the rhythmic element, forcing the orchestra, with a great vigorous gesture, to exert its utmost power of dynamic intensifications; searching out the characteristic wherever it is found; depicting the melodic line in long, intensely swelling bows—this is Schnéevoigt's method and it compels the listener to understand that it is the personal temperament of the leader that forms the real textual background of the music, making it

formed by Schnéevoigt into a tonal wonder of the most magnificent effect, where the themes whirled round each other, growing into giants who seemed to play with rocks. To stand in the midst of such a seething, roaring sea of tones and direct at pleasure the gigantic play of the waves, seems to be the real delight of Schnéevoigt.

But this is in the end a matter of temperament. To be able to interpret in an equally convincing manner older works, where the musical ideas rather than the passionate euphony of sounds above all appeal to ear and mind, would seem to be the true criterion of an excellent director of music. I have heard Schnéevoigt interpret Beethoven, Schubert and Brahms at his concerts in Berlin, and I must confess that he accomplished this task in a not less brilliant manner.

Schubert's never to be forgotten B minor symphony—the uncompleted—was presented by Schnéevoigt in an exceedingly pure and true style. And as for Brahms—is his orchestration really not heavy and gloomy, but bright and vivid, as it now appeared? Even in this case the most remarkable feature was the intensive sway of the melodic lines which strained to the utmost the capacity of the excellent string-cohort of the Philharmonic orchestra.

There has long been a discussion in German papers as to finding a worthy successor of Nikisch as director of the Philharmonic Orchestra. Of all the directors of music in Berlin whom I have heard no one can by far be compared to Schnéevoigt; so much is certain.

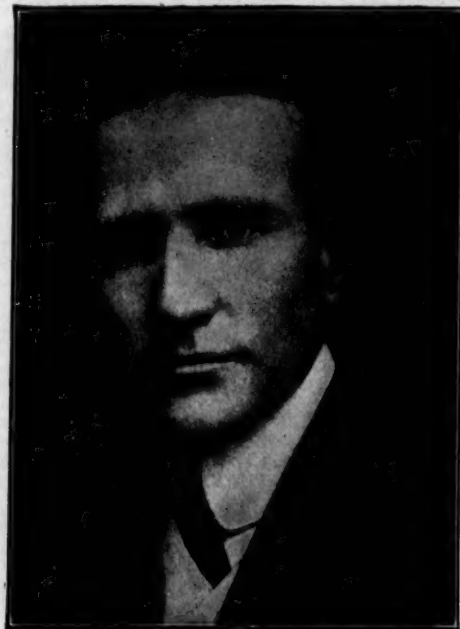
Berlin, Spring of 1923.

America. Her brother was the eminent pedagogue and virtuoso, William H. Sherwood. For years Miss Sherwood was associated with her brother in the school which today still bears his name, the Sherwood Music School, of Chicago. For many years she was one of the two principal assistants to her brother. Later she was musical director at St. Mary's College at Knoxville, Ill., also at Rochester, N. Y., and one of the most notable achievements of her career was her artist class at Lyons, N. Y. Miss Sherwood has many promising pupils, and her interest in this special work which she emphasizes will keep her in New York City for the summer.

## Frederic Warren in Buffalo

Frederic Warren, American tenor and internationally known teacher of singing, is at present conducting a special summer school of singing in Buffalo, N. Y., at the solicitation of many admirers, and is meeting with great success there.

Mr. Warren was formerly teacher of singing at the Chi-



FREDERIC WARREN

cago Auditorium Conservatory of Music, and later was active for fourteen years in Paris, London and Berlin both as singer and teacher. He appeared in opera, oratorio, concert and recitals, and prepared many pupils who are now appearing successfully in opera and concert.

Mr. Warren has been a resident of New York City for the past four years, where he continues his activities as teacher of singing and where he inaugurated and directed for several seasons the Frederic Warren Ballad concerts, presenting over eighty artists, including Mme. Olga Warren and himself in the best song literature of old and modern masters. His programs contained folksongs, ballads, duets, trios and quartets and were given at Aeolian Hall as well as at the Longacre and Selwyn theaters. These concerts, which scored an artistic success from the very beginning, will be resumed during the coming season.

Mr. Warren is a thoroughly trained master of the art of singing having studied with the following eminent teachers: William Shakespeare, London; Giovanni Sbriglia, Paris; Roberto Villani, Paris; Alberto Randegger, London; Jean de Reszke, Paris, as well as Fritz Otto and Fritz Lindemann, Berlin. His wide and extended experience in several countries as teacher and singer, as well as his research work in his chosen profession, enable him to be of inestimable value to serious vocal pupils in all branches of the art and make him peculiarly fitted for the role of consulting teacher for singers and teachers of singing.

Mr. Warren recently delivered a lecture before the New York Singing Teachers' Association on The Physiology of Vocal Fatigue, which received favorable comment from the profession. At the close of his summer school in Buffalo, he returns to New York to resume professional activities at his residence studio, 370 Central Park West.

## Mme. Cahier in the Black Forest

Mme. Charles Cahier, the American and international contralto, is spending a short vacation at Freudenstadt in the Black Forest, not far from Stuttgart, Germany. She had intended to make Salzburg her summer home, but chose the Hotel Waldlust, Freudenstadt, instead when the Salzburg festival, in which she was to participate, was abandoned. She will have little time to rest, however, for her early autumn engagements abroad begin soon, and following them she returns to America for a busy season.



Goodwin photo.

PROF. GEORG SCHNEEVOIGT AND DR. RICHARD STRAUSS IN STOCKHOLM

a living, instructive program. Schnéevoigt understands the art of convincing, elucidating, and of carrying away his audience. And when he, as in presenting Sibelius' D major symphony, desires to give his very best, in order to make the most noble propaganda for his country's greatest composer, then the success is complete. It was not only his own countrymen who enthusiastically applauded this masterpiece of musical composition with its brilliant triumphal conclusion; the entire audience was overwhelmed by these novel and strange tunes springing from the depths of a nation's soul, and they seemed never to get tired of applauding and calling the conductor of the orchestra.

At a previous concert Schnéevoigt introduced a great work by Max Reger, orchestral variations on "a funny theme" by Hiller, the old rococo musician from Goethe's time. It was a learned, somewhat bizarre, not easily approachable but altogether interesting music, brilliantly orchestrated and finishing in a colossal fugue. The latter was

## Edna Thomas Gives Third London Recital

So great was the success of the first recital of "The Lady From Louisiana" in London that her managers there, Powell & Holt, were forced to arrange a second, and a few days later a third concert. Edna Thomas arrived in London unheralded and almost unknown, except by those musicians who are in close touch with all important events for the past season in New York.—It is a matter of record—the tremendous vogue "The Lady From Louisiana" has become with her inimitable plantation songs and Louisiana Creole numbers.

After her first London recital at Wigmore Hall, Miss Thomas was engaged by Lady Astor as the featured soloist for two of her soirees; and this has led to innumerable important social functions and engagements, sponsored by London society. Only a few days ago Miss Thomas was the guest at a dinner given by the American Charge d'Affaires and Mrs. Post Wheeler, which was given in honor of the Prime Minister. For the past few weeks Miss Thomas has been the house guest of Lord and Lady Beaverbrook.

This is really a splendid record for an American singer who is presenting to London audiences, for the first time, a program totally unlike anything ever heard there before. The Negro songs, in most cases, have been collected by Miss Thomas herself. And some of them have been borrowed from the collection of Emmett Kennedy, one of the best known interpreters and collectors of such music.

Miss Thomas will return in the early fall to begin a very busy season, which will include at least five New York recitals.

## Eleanor P. Sherwood Here for Summer

Eleanor P. Sherwood, the eminent teacher, will remain in New York all summer, owing to the demand for individual lessons in correlated music and piano technique as conditioned by interpretative versatility of artistic repertory.

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## THE FUTURE OF MUSICAL EDUCATION IN THE PUBLIC SCHOOLS OF AMERICA (CONTINUED)

An Address Delivered by Prof. David Snedden at the 1923 Meeting of the Music Supervisors' National Conference

[The first part of this article was presented in the issue of July 19. The differences of opinion are many, and will remain so. However, the excellent presentation by Dr. Snedden will give food for thought to the serious minded supervisor, and may result in a complete change of work.—The Editor.]

Adequate sociological interpretations of either music or such other emotion-affecting arts as literature, drama, painting, sculpture, or aesthetic dancing remain yet to be made. Social psychology gives us but little light even yet on the helpful and harmful parts played in modern life by the various emotional states in their several degrees. We seem to have no clear evidence as to how far the appreciation and expressive reactions evoked by the aesthetic arts are intellectual rather than emotional, as distinctions between these are usually made.

We hear much these days about "the wise use of leisure" and of education to that end. But leisure time may serve for many kinds of non-vocational occupations, ranging from sleep and quiet waking rest through very untaxing play of body, mind or aesthetic sensibility to strenuous self-improvement and discipline. "Tired business men" are said to be excellent patrons of certain kinds of drama, music, photodrama, and literature—but of kinds that make no more exacting demands for expenditures of nervous energies than do strolling or pool-playing. How far is "superior" art sought or even desirable to minister to such needs?

It is certain that, historically, the several aesthetic arts, either directly or as "carrier adjuncts" have played very large parts in developing, extending, deepening, crystallizing, and transforming into dynamic action many of the finer impulses or of her qualities in human beings—qualities of courage, self-sacrifice, devotion, pure love, endurance, and the like. In what ways and to what degrees are human beings still dependent upon music and story and drama and the rest to similar ends? These are, obviously, some of the problems upon which educators must look for light, especially to social psychology:

1. Music, it is often said, is a means of expression and a language of communication. Does modern life in its most approved forms actually tend to increase or to diminish the need for the particular forms of expression and communication that can best utilize some form of music?

2. The use of music as an elevating stimulus in co-operative work has almost entirely disappeared among culturally advanced peoples. Is it desirable that such use should be revived, and is it at all probable that it could be revived?

3. Music of certain elevating kinds has always played a large part as a means of emotionalizing and exalting worship, sometimes through congregation singing, and sometimes through silent reaction to music produced by instruments and choir. Do the diminished anthropomorphism and the increased rationality of modern religious systems tend to lessen the great historic role of music in worship?

4. Music of certain kinds has always played a large part in extending and intensifying the sentiments, passions, and other feeling states, that impel men to the co-operations, sacrifices, endurances and other forms of behavior essential to successful war. In proportion as war becomes scientific, does music play a less important role in the major phases of war and increasing parts in the recreative aspects and in conservation of soldier morale which is, obviously, a recreative function?

5. Music of socially approved kinds has long played very important parts in elevating and refining the courtship approaches of young men and women. Are these functions of music less used than formerly, and is it probable that revivals of interest in music of wooing can or should take place?

6. Is it certain that the most rapidly growing function is that of "diversion"? Is it probable that since such use is proportionately greatest among prosperous and educated people possessed of considerable amounts of leisure?

7. Is it all in evidence that the "diversionary" and the "uplifting" or elevating functions of music are at all closely correlated for any but exceptional natures? Or that, in fact, we are now procuring any considerable degree of correlation in the usual forms of musical entertainment or culture? More fundamentally, does it appear, that for purposes of diversion as usually desired or profitably used ar-

tistically superior music is more serviceable than other kinds?

The writer submits the following as tentative sociological conclusions derived from examination of the objective evidences of the qualities and functions of music in the various stages of social evolution:

1. The functions of music in aiding such major "survival" activities as defence, co-operative work, courtship, worship, and the endurance of suffering were very great and important in all earlier or simpler stages of social evolution when unrationalized or only partly rationalized sentiment, passion, and other feeling states largely controlled in collective group behavior.

2. But in proportion as scientific insight increases and rational control of most forms of social behavior prevails, the use of music, as well as of other means of specific appeal to, and direction of, the emotional states, will diminish in relative, and probably also in absolute, importance in the major "survival" activities of life.

3. The same conclusions apply in the case of what are sometimes held to be the "moral values" of music—that is, the values of certain kinds of music in promoting or fixing certain less tangible moral qualities making for group harmony.

4. In proportion as the "survival" activities of life become specialized and intense—in work, study, defence, family building, co-operation, government, and religious adjustment—the needs of extensive and varied means of diversion and recreation increase. Music ranks along with literature, the photodrama, physical sports, nature contacts, amateur craftsmanship, and fellowship association as a precious means to such diversion and recreation. In probably the majority of cases such use will be music of appreciation rather than of execution; but for all somewhat talented persons the rich possibilities of amateur producers of music.

5. These "diversionary values" of music rest, of course, upon a variety of inherited sensitivities which value satisfying stimuli "for their own sake." As perceived by the sensitive individual, music of certain kinds is a precious "good in itself" and not to be degraded by being looked upon as a "means to any other ends."

Hence, for some persons certainly, and perhaps for all in some degree, variable kinds of music are to be valued as sources of the finer pleasures of life—as direct means of the most superior kinds of happiness. The ethical values here are obviously bound up with the ancient philosophical differences between Stoic and Epicurean. Even deeper are the problems as to whether pleasure and pain as experienced by sentient life are ever fundamentally anything but means—if not to the individual, at any rate to his species.

6. It is, therefore, contended that the primary social function of music in the life of our day must be superior diversion and emotional recreation during the periods of leisure with which our American life more and more abundantly supplies us.

The outstanding problem here, however, is as to what, for given classes of pupils, constitutes the best means of preparation for diversion. What grounds have we for believing that what is artistically superior music best serves the functions of diversion and emotional recreation?

The problem is exactly the same as that which is found in connection with diversion through the photodrama, the drama proper, literature, or other means, appealing largely to the emotional life and to instinctive tastes. If we think of music or other forms of art as simultaneously serving several ends, then obviously we can make out a good case for the blending of the elevating with the diversion-producing. It seems, however, to be increasingly clear that in actual practices we do separate the means and methods appropriate to these different functions. There are millions of readers in the United States of the Saturday Evening Post type of literature. Only occasionally does such reading result in a distinct elevation or refinement of the feeling reactions or the understanding of the reader. On the other hand, millions are ready to testify to the great value for busy persons, of the diversion-giving functions of light literature of this type.

The analogy doubtless holds in music. During our adult years the large majority of us are capable of being greatly, if not sufficiently, diverted and relieved from the effects of toil and specialized effort through repetitions of musical art

to which, at some earlier stage, we had become habituated.

Every one of us would greatly prefer to believe that what artistically is superior music, in some mystical way becomes also a superior means of the diversion and recreation here indicated. There can be little doubt that these people, who by native gifts and early music find exquisite pleasure in it. These superior utilizers, extracting precious values from their habits, naturally infer that the rest of the world should, under proper education, be capable also of extracting similar values. This is a type of mistake that the connoisseur seems always to have made in imputing or ascribing to others potentialities similar to his own.

From the foregoing considerations are deduced these conclusions for policy-makers in education:

1. It is important that, since all children are certain to learn to take pleasure in, and to find diversion from, music, they be given opportunity and reasonable inducement to form enduring appreciations of fairly superior and inexpensive music, providing that can be done without excessive demands upon the time, energies or natural interests of children, or the resources of the community.

2. Towards extending the use of music as a means of superior social diversion, schools should increase and extend the use of co-operative imitative singing of many simple kinds, but without making exacting demands upon children or communities.

3. It is certainly not necessary, and it is probably not important, that children should generally be required or even, in the absence of manifest talent, seriously urged, to learn to read musical notation.

4. Between the ages of nine and fifteen children of demonstrated superior natural talent for the execution of music in any form, vocal or instrumental, should be given opportunity, and the inducement of superior teaching, to become good amateur performers. For them should be provided special classes, under as well-qualified teachers as are practically available, for individual and chorus voice culture, piano playing, orchestra participation, and the like.

Some of these young amateurs will eventually become vocational performers, perhaps composers.

5. Hence, for youths over fifteen years of age should be provided at public expense vocational schools of music adapted to the several possible vocations in that field, and open to learners of demonstrated superior talent.

6. Extensive researches should be initiated with a view to ascertaining how far and in what ways music of any or several kinds still remains for modern societies valuable means of moral growth or training towards the forms of behavior so crucially needed in the contemporary social life. And whether such functions are best realized by co-operative, large-scale, or specialized small-scale execution of music.

To these should be added researches to determine the kinds and degrees of education of musical powers for different potentialities calculated to give optimum effects in the use of music as a means of diversion.

### Interesting Recital at Trabilsee Studio

On Wednesday evening, July 11, Tofi Trabilsee arranged to give a concert of his professional and advanced pupils. Most of the performers came to the concert in costume directly from the various theaters where they are engaged, among them L. W. Wiggins, one of his professional pupils. It happened that Mr. Wiggins was to sing the part of Tonio, the clown, in Pagliacci, and the Pagliacci clown costume is not a very fitting raiment for such a robust man as Mr. Wiggins to wear while riding up Broadway. At a certain corner one of the strong arms of the law held up his white gloved hand as a sign for Mr. Wiggins to stop his car. The officer stepped over to the car, looked at the costume, and said in the most disinterested tone, "What's the idea of the circus scenery?" After about five minutes of explanation and persuasion on the part of Mr. Wiggins the officer allowed him to continue on his way.

Despite his late arrival and this excitement, Mr. Wiggins was in fine shape for his rendition of the Prologue, singing this beautiful number in round, mellow tones that won the instant approval of the large audience which filled the studio to capacity.

Among the singers who took part were the following (all products of the Trabilsee studio): Cynthia Lovelace, coloratura soprano, concertizing at present; Stella Barton, the Ukrainian mezzo, studying with Mr. Trabilsee exclusively; Helen Sullivan, soprano, popular church and concert singer; Julia McIntyre, soprano of the Boston Opera Company; Ruth Barth, soprano, concert and church singer; Mme. Rafetta, of the Chicago Opera; James Young, tenor, now with the Ziegfeld Folies and formerly with the Washington (D. C.) Opera Company; L. W. Wiggins, concert baritone; Lou Krugel, of the Keith circuit; Jack Bauer, of the Blossom Time Company (Doree Opera); Michael McGrath, popular concert baritone and church singer; Abraham Cohen, tenor, in the Merchant of Venice, and Philip Mitchell, baritone.

The surprise of the evening was the singing of a group of songs by Mr. Trabilsee himself, all the numbers being rendered with fine tone and diction and with that unique interpretation which has won him such a high position as a singer and teacher.

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## SUMMER SESSION OF BOSTON CONSERVATORY OF MUSIC MARKED BY LARGE ENROLLMENT

Otto Straub Heads Theoretical Department—Harrison Potter in Vermont—Jacchia Succeeds Coffin in Fitchburg

Boston, Mass., July 22.—The summer session at the Boston Conservatory of Music has again started with an enrollment so large as to tax the capacity of the school. This large summer attendance which the conservatory has enjoyed for several years past offers convincing evidence of the reputation this school has established for the unusual opportunities afforded the music student during the vacation period.

The beginning of the session introduced to the conservatory Otto G. T. Straub, who has been engaged as the head of the theoretical department. In Mr. Straub this institution has added to its faculty a musician, whose education and experience make him eminently qualified for the position he has assumed. After beginning his musical training at the Stuttgart Conservatory he proceeded to the Berlin High School for Music, where he studied composition with Juon and Humperdinck and pianoforte with Roessler. At the same time he studied with Kretzschmar and Friedlander at the Berlin University. Later he entered the Stuttgart High School for Music to continue his pianoforte work under Max Pauer and composition with Joseph Haas. His last training was a two years' course as master pupil of Dr. Hans Pfitzner in composition and conducting in his master class at the Berlin Academy of Arts. Mr. Straub has many compositions, mostly chamber music, already to his credit, among them being a violoncello sonata performed at the Tonkuenstlerfest Nuernberg of the Allgemeine Deutscher Music Verein, 1921.

Mr. Jacchia is to be congratulated on placing the theoretical work of the Boston Conservatory in charge of a musician with Mr. Straub's attainments. In this admirable selection he maintains the lofty standard set by the heads of the other departments, Hans Ebell of the pianoforte work,

Alfred R. Frank of the voice culture, and Irma Seydel of the violin department.

### HARRISON POTTER IN VERMONT.

Harrison Potter, the excellent pianist, is spending the summer in the Green Mountains at Stamford, Vermont. He describes it as a spot "where every prospect pleases, nice and quiet. One can work uninterruptedly for as long as the piano holds out."

Aaron Richmond, who is managing Mr. Potter, announces that the pianist will give his Boston recital in Jordan Hall, November 27, and that he is already well booked for concerts during the coming season.

### JACCHIA SUCCEEDS COFFIN IN FITCHBURG.

Before he left for Italy last week, Agide Jacchia accepted an appointment as conductor of the Fitchburg Choral Society to succeed the late Nelson P. Coffin. Since the well known conductor of the Boston Symphony "Pop" concerts restored the Cecilia Society to its pre-war standards he has been in considerable demand as a choral conductor. Besides his activities as orchestral and choral leader Mr. Jacchia is director of the Boston Conservatory of Music.

### JACCHIA TO ITALY.

Agide Jacchia, conductor of the Boston Symphony "Pop" concerts, sailed Saturday, July 14, on the Dante Alighieri for Italy to join his wife, child and mother at his seashore villa in Viserba, Italy. He will return to Boston about the middle of September to resume his winter work as director of the Boston Conservatory of Music and conductor of the Fitchburg Choral Society and of the Cecilia Society of Boston.



Photo © J. A. Bill.

### JOHN STEEL.

tenor, has been the principal attraction at the Metropolitan Theater, Los Angeles. All of the papers from the Coast have been most enthusiastic about Mr. Steel's appearance at this large motion picture theater. The only complaint that the audiences have is that Mr. Steel sings too few songs; in other words, they are greedy. He varies his program for every week and oftentimes adds additional ones to satisfy his hearers. The two songs that have been the outstanding success of Mr. Steel's tour are Mr. Herbert's song, *A Kiss in the Dark*, and that favorite ballad, *Love Sends a Little Gift of Roses*. Another song that found instant favor was *I Hear a Thrush at Eve*, by Charles Wakefield Cadman. Mr. Cadman at several performances accompanied Mr. Steel. It is understood that this artist will include these songs on all of his principal programs for the coming season.

—an All-Tschaikowsky program; Tuesday—Weber, Rubin Goldmark, Wagner, Richard Strauss and Liszt; Thursday—Cesar Franck and Wagner; Friday—Brahms, Bossi, Tschaikowsky, Mozart, Wagner and Grieg.

### Out-of-Town Managers in New York

Out-of-town managers visiting New York last week included Virginia Graves Kyser, of Rocky Mount, N. C., and Prof. C. W. Morrison, director of the Conservatory of Music, Oberlin College, Oberlin, Ohio.

## GOLDMAN BAND CONCERTS

The Goldman Band has passed the halfway mark and started upon its second half of outdoor concerts on the Mall in Central Park.

The first six weeks of concerts were attended by extraordinarily large and enthusiastic audiences. It is almost impossible to estimate the number of people who enjoyed the music, as many who were unable to find seats near the pavilion found accommodations at a distance, some even going to extreme ends of the lake.

Edwin Franko Goldman, the genial conductor, is particularly successful in the preparation of his programs which seem to appeal to all classes. Whether music by the old or modern classical composers or of a more popular nature, one always finds record breaking crowds. This seems to prove that New Yorkers crave this form of amusement, and particularly in the open under pleasant and refined surroundings.

Another feature at these concerts and one rarely found in large gatherings is the existing order. No disturbing influence of any nature is to be found during the rendition of the music.

The soloists for last week included Lotta Madden, Frieda Klink, Suzanne Clough, Vincent C. Buono and Salvatore Cucchiara.

### Mario Chamlee a Sensation in Prague

Prague, July 2.—Just at the close of the season, when one thought tired ears would finally get a much deserved rest, the New German Theater has been the scene of three guest performances by Mario Chamlee, which promptly put an end to our grumbling about long seasons. Making his first appearance on any European stage, and widely heralded as "the successor of Caruso," Prague was rather sceptical about the newcomer, especially so since all those heretofore heralded as Caruso's successor have been disappointing. This scepticism, however, vanished after Chamlee had sung only a few notes, and changed into an ovation such as is rarely given an artist in Prague.

Originally engaged for two performances—Rudolph in *La Boheme*, and Alfred in *La Traviata*—Chamlee's success was so sensational that an extra performance was necessary. In the third opera, Chamlee sang the role of the Duke in *Rigoletto*. His great success forecasts a bright outlook for his Vienna debut whence he goes from here. He has already been secured for additional appearances in Prague in July when he will be heard with his wife in Lucia and other operas. Chamlee needs no heralding as the successor of Caruso. He is a personality in himself, possessing without doubt one of the finest tenor voices on any stage. Neither is there any doubt about his perfect vocal technic, his taste, his great knowledge—which he never misuses—and his natural histrionic ability. He was simply showered with storms of applause and was greeted as a vocal Croesus.

Chamlee was tendered a reception by the American Ambassador, Lewis Einstein, and the English Embassy, the guests including various members of the diplomatic corps and officials of the Czech government.

DR. ERNST RYCHNOWSKY.

### Stadium Concerts

Cornelius Van Vliet, first cellist of the Philharmonic Orchestra, was soloist on Saturday evening, July 21. Mr. Van Vliet, whose artistic and finished work, as well as striking personality, has established for him a splendid following in New York, was heard in Servais' Fantasy and variations, op. 17 (on a melody of Carafa), a work which offers opportunities to display virtuosity from various angles. His performance of this technically difficult selection left nothing to be wished for. His large, luscious and carrying tone, impeccable intonation, unflinching technique and musicianship aroused the audience to great enthusiasm. Thunderous applause was bestowed until the artist finally consented to give an added number. The orchestral accompaniment to Mr. Van Vliet's solo was satisfactory.

Mr. Van Hoogstraten, in addition, conducted the orchestra in the overture to Euryanthe, Weber; Scenes Pittoresques, Massenet; overture-fantasy, Romeo and Juliet,

Tschaikowsky; air from Suite No. 3 (for strings), Bach; Walter's Prize Song, from *Die Meistersinger*, Wagner, and Johann Strauss' Beautiful Blue Danube Waltz.

John Barclay, baritone, who appeared at the Stadium on Wednesday evening, July 18, was the first vocal soloist this season at this series of concerts. Mr. Barclay, who possesses a rich baritone of excellent timbre and carrying quality, was heard in an aria from Alexander's Feast (Handel) and Schumann's The Two Grenadiers. The audience was not slow to recognize his merits, recalling him many times and insisting upon two encores, Gesang Weyla's sung in German and an aria from Gounod's Faust in French. Clear diction is another outstanding feature in Mr. Barclay's artistic renditions whether in English, French or German.

The orchestra, under Willem Van Hoogstraten, accompanied the soloist and in addition rendered Glinka's Overture to *Ruslan and Ludmilla*; Death and Transfiguration, op. 24 (Tone poem) Richard Strauss; Nocturne and Scherzo from A Midsummernight's Dream, Mendelssohn, as well as Liszt's Hungarian Rhapsody No. 2, and as a closing encore, Johann Strauss' Wiener Blut Waltzes.

While the tone poem received an intelligent reading, many of the more delicate phrases of the work were almost entirely lost.

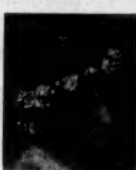
Other programs at the Stadium last week included Sunday evening, July 15, works by Mozart and Wagner; Monday

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## "A THRIFTY TEACHER IS A SUCCESSFUL ONE"

Says L. G. Battin, of the Century Music Publishing Company

"This is a frequently used phrase which makes equally good sense when you reverse it. Need I say a successful teacher is a thrifty one?" said L. G. Battin, general manager of the Century Music Publishing Company, in an interview with a representative of the *MUSICAL COURIER*. For ten years this company has kept up a steady campaign to educate the music teachers, for through educating them we enlighten the local dealer. When the latter realizes the meaning of thrift and the man behind his counter is intelligently trained along these lines, the music publisher has won a big battle.

"We conduct an international advertising campaign such as no other publishing company in the country would think of doing. You ask me why? The first reason is, we have chosen our mediums among the finest weekly and monthly magazines, those which go to the home. In this way we appeal directly to the parents. As you know, the average person who thinks of buying a piano for the home takes several things into consideration before signing the contract. One of the biggest stumbling blocks in the parents' scheme of things, besides meeting the payments on the piano and paying the teacher for lessons, is that unknown quantity, the cost of the sheet music. We answer this question through our advertisement, and the big problem for the parent is solved.

"We have found that the more intelligent the teacher, the easier it is to induce him—or her—to buy the Century Certified Edition for pupils. We have a staff of musicians, the very finest available, who transpose, edit and finger these various works which constitute our enormous catalogue. The average intelligent teacher will recognize instantly the value he is getting by purchasing a standard composition which is published in an edition cleanly engraved, properly printed on the finest grade of paper, and, best of all, with an attractive title page, at the nominal cost of fifteen cents.

"I have a most interesting incident in mind which occurred some years ago in connection with the Century Publishing Company. A certain teacher started advertising for pupils, stating that he would give them their music free of charge. This he was able to do by using the Century Certified edition with an infinitesimal increase in the cost of the lessons. Later he has been taking care of 900 pupils in one of his schools and has branches throughout the vicinity. He admits that he accomplished this feat only through the use of the Century Certified Edition.

"I could tell you another experience which is also worth considering. When a certain small child first began to study piano her parents received from the teacher notes instructing them to buy certain music. It so happened these compositions could be procured without cost to the father. After a time the child was given music and the bill for it sent home. When the father protested to the teacher, the latter declined to use any other edition except the one she was teaching. When asked the reason why he should be obliged to pay forty cents for a piece of music which could be had in the Century Certified Edition for fifteen cents, the teacher replied that the other was a better edition and more carefully arranged. The father then asked her to compare the two editions. They were identical note for note, the only changes being one or two markings in fingering, which, if anything, were superior in the Century Certified Edition. It is needless to say that there was another teacher added to the long list of Century Certified users. Again intelligence approved of thrift.

"You ask me," continued Mr. Battin, "why we have chosen the magazines we have for our international campaign, which includes such publications as the *Geographic Magazine*, *Pictorial Review*, *MUSICAL COURIER*, and dozens of others. I will answer you by saying that we appeal to the intelligence of the thrifty and to the thrift instinct of all intelligent people. In an international advertising campaign we are advertising, as you know, only non-copyright music, which in most cases can be duplicated in many different editions. And the question has been asked, why advertise an unprotected article? And why advertise without at least eighty per cent. benefit to your dealer? We contend that our advertisements are worded so that there remains only one thought paramount in the reader's mind, and that is, when they go to a music store to ask for the fifteen-cent edition. They may not remember the name of the publishing house, but one idea remains—the price of the music."

Mr. Battin further stated the Century Music Publishing Company long ago discontinued printing the price of the music on the title page. It believes that printing the net price is all right enough, but does not believe that any one buying music today is at all deluded into the idea that he is receiving a bargain when the music is marked sixty cents and sold for thirty.

"The main thing I wish to emphasize," concluded Mr. Battin, "is the fact that when a parent knows that his child's music bill is going to be a nominal one, there will be a great many more pupils studying music, particularly in the early grades. The more students are encouraged and interested during the first years of study, the more musical will America become and the keener will grow the appreciation for the really wonderful opportunities afforded the American child of today for general musical culture and a thorough musical education."

M. J.

## FOREIGN NEWS IN BRIEF

### Additional Items

#### DEUTSCHE OPERNHAUS SIGNS GENERAL MANAGER FOR FIVE YEARS.

Berlin, July 1.—General Director von Holthoff, who has been acting general manager at the Deutsche Opernhaus during the absence of George Hartmann, has just signed a five years contract with that institution. A. Q.

#### VIENNA "CONSERVATIVES" ARRANGE RIVAL FESTIVAL AT SALZBURG.

Vienna, July 1.—The Austrian "Culture League" announces a Viennese Music Festival to be held at Salzburg from August 8 to 11, immediately following the International Chamber Music Festival sponsored by the International Society for New Music. This Viennese Music Festival is frankly admitted to be a rival enterprise to the International Festival, and inasmuch as Erich Korngold is the man in charge of the "Culture League's" musical section their Festival comprises principally works by the "conservatives" gathering around Korngold, viz. Wilhelm Gross, H. E. Heller and others, with such heterogeneous composers as Schönberg, Alexander Zemlinsky, Josef Marx and Schreker as "fillers-in." The Viennese Festival will comprise two chamber music concerts and an orchestral concert conducted by Rudolf Nilius and Bernhard Paumgartner. P. B.

#### MARIO CHAMLEE ACCLAIMED AT VIENNA.

Vienna, July 3.—Mario Chamlee, the Metropolitan lyric tenor, made his first bow to a Vienna audience last night at the Volksoper in the title role of Faust. He had an undisputed success resulting in many recalls, and has been invited for two additional appearances in La Bohème and La Traviata at the same theater. P. B.

#### VLADIMIR SHAVITCH IN EUROPE.

Berlin, July 3.—Among the conductors spending their vacation in Europe is Vladimir Shavitch, who recently arrived from New York and joined his wife (Tina Lerner) and little daughter, Dollina, in the Harz Mountains. A. Q.

AMERICANS IN STUTTGART CELEBRATE INDEPENDENCE DAY. Stuttgart, July 5.—Under the auspices of the American Consul General Moorhead a big fourth of July celebration took place here in which the leading artists of the Municipal Theater offered solo numbers. They were enthusiastically received by the large number of Americans present. W. H.

#### AUSTRIA HAS OPEN-AIR OPERA CRAZE.

Vienna, June 30.—All Austria, and Vienna in particular, is in the throes of a veritable craze for open-air opera this summer. Within one single week, Die Meistersinger and Johann Strauss' The Gipsy Baron were performed on a huge sporting place (with pitiful acoustic results); in the same week an open air theater was opened in the picturesque garden of the formerly Imperial Belvedere Castle with a production of The Geisha, with operettas by Offenbach and Oscar Straus to follow; and open-air performances, with a gigantic chorus, were given of Beethoven's Ninth Symphony and Missa Solemnis in the beautiful old courtyard of the formerly Imperial Palace. Another, monster concert, enlisting the services of 10,000 singers and attended by 50,000 auditors, was held in the garden of the Imperial Castle of Schönbrunn, and two new open-air theaters are being erected in that garden and in the garden of the Imperial Palace, respectively. Encouraged by these ventures, the Austrian provinces are to follow: a big open-air theater is being erected at Mariazell, under Catholic auspices, and another one at Kufstein, in the Tyrol, where the historical old Castle will be used as a unique background. P. B.

#### AMERICANS TO PARTICIPATE IN SALZBURG FESTIVAL.

London, July 13.—Arrangements for the Salzburg Festival of the International Society are now virtually complete. Among the executants are two American pianists, namely

Rudolph Reuter, who will play Whithorne's New York Days and Nights, and L. T. Gruenberg who has been selected by Busoni to take his place in the Fantasia contrapuntistica, the other pianist being Egon Petri. Four string quartets, two German, one Belgian (Pro Arte) and one English (McCullagh) will participate, and two woodwind ensembles, namely the Paris Société moderne des instruments à Vent and the Zürich Bläserverein. The French, Austrians, English, Germans and Swiss are sending singers, and among the instrumental soloists are Alma Moodie (Austrian violinist), Laurent Halleux and M. Onnou (French violinists), Stanislav Novak (Czech violinist) and Gil Marchex (French pianist). Eugene Goossens and Manfred Gurlitt will conduct the larger ensemble. C. S.

#### BERKSHIRE PRIZE MUSIC IN LONDON.

London, July 8.—Two interesting concerts were given yesterday and the day before at the American Women's Club under the patronage of Mrs. Coolidge, of Pittsfield, Mass. Six of the works written for the Berkshire chamber music festivals were played by an ensemble of eminent artists including Albert Sammons and Hugo Kortschak, violin; Lionel Tertis, viola; Hans Kindler, violoncello; Louis Fleury (of Paris), flute, and York Bowen, piano. The string quartets by Waldo Warner, Malipiero and Weiner, and the viola and piano suite of Ernest Bloch were the prize works played, in addition to which Leo Sowerby's trio for piano, flute and viola (commissioned), and Rebecca Clarke's trio (honorable mention) were heard. The Malipiero and Bloch pieces proved the most interesting to an audience comprising many well known Americans and musicians from both sides of the Atlantic. Mrs. Coolidge in person was the host. C. S.

#### KROLL THEATER TO STAATSOPER.

Berlin, June 25.—The fate of the Kroll Theater has finally been decided upon. A committee of the Prussian Landtag has decided that it shall be conducted by the same management as the State Opera, turning down the claim of the Volksoper. A. Q.

#### Dupré to Arrive in America September 26

Word has been received from Marcel Dupré, famous organist at Notre Dame Cathedral, Paris, that he will arrive in New York for his second transatlantic tour on the S. S. Olympic on September 26. As already announced, Dupré's first concert will take place on the great municipal organ at Springfield, Mass., on Sunday, September 30. Following this he goes to Montreal to play the entire organ works of Bach for the first time in America in a series of ten recitals extending from October 1 to 22. The recitals will take place on alternate days before an audience of subscribers, the general public being admitted by individual ticket to various recitals. It is said that the city of Toronto is also negotiating for a repetition of the Bach recitals in that city on the days between the Montreal dates. Following the Bach recitals Dupré starts on his international tour going to the coast for the months of November and December and spending the months of January, February and March in the Middle West and East.

The Dupré Management reports that to date nearly eighty per cent. of Dupré's available time for next season is already booked, and it appears that his second tour will even surpass the record breaking number of concerts he gave during last season.

Dupré will bring to America a number of new compositions for organ which will be heard for the first time in his programs. Among these is a series of brilliant variations on a mediaeval French carol and remarkable tone poem of rhapsodic style, called Cortège and Litany.

#### Ralph Thomas Makes Operatic Debut

Ralph Thomas, lyric tenor, is still in Italy and recently made his operatic debut at Intra in La Traviata. He did well, and his success was encouraging. He has also appeared in several concerts in Milan, singing arias from Rigoletto and La Traviata, some old Italian classics, and also a few American songs which were well received. He introduced American songs at his recital in Paris several years ago and scored a real hit with some of them.

Mr. Thomas writes that he receives the *MUSICAL COURIER* regularly and states "You cannot imagine how much pleasure it gives me . . . seems like a letter from home." He plans to remain in Italy for the present, getting operatic routine before returning to make his American operatic debut.

#### Cecilia Hansen's New York Debut in October

Cecilia Hansen, who makes her New York debut in October, has been on a concert tour of Finland, where she introduced Szymanowski's sonata for violin and piano with the assistance of Boris Zakharoff, who will be her accompanist here.

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**A Beautiful Tribute to Maria Carreras**

The following was written by Gabriela Mistral and published in *El Mercurio* of Santiago, Chile:

For me, this day will be forever bright in memory. Among so many learned people, I have become acquainted with a simple great woman, capable of forgetting her own worth; I have become acquainted with Maria Carreras.

She has not spoken to me of her successes, nor has she shown to me her vast collection of criticisms: she has not talked of other pianists, she has simply said: "I am going to play for you, so that you may know my soul; I shall come to know yours also before we part and we shall continue to be companions, even though we may never meet again."

Maria Carreras is a woman of forty years with hair completely whitened. She has the head of an "appassionata" whose temples have silvered with the white heat of an all-consuming passion—a fire unlike the hysteria of many a virtuoso; exaggeration of pain, exaggeration of gesture or of movement exist not in this most honorable artist.

Her conception of art, it would seem, is that of an English poet—"Art should console, must remove the ocean of the interior life without torturing it." For myself, I must say that she has left in my soul a great peace. Peace always is the good par excellence that God gives and Art in his similitude must give.

She is vigorous without harshness; but, above all, she knows how to be exquisite, so as to interpret the exquisite. I shall never forget that delicate and transparent Sonnetto of Petrarca which has remained as if chiseled on my spirit.

Instead of telling of her triumphs, Maria speaks of countries she has known: of Russia and Brazil, the two that she loves best. She owes to them by very contrast the deepest comprehensions. The white steppes were inflamed by hearing her and the tropic met her in her emotion.

Maria Carreras converses without emphasis and with calm and poise. Her eyes are filled with profound sympathy. Someone tells me "This is a happy woman," and I think: "Yes, because she loves, because she delivers goodness easily and good is returned to her increased a hundred fold, as to all the sweet ones."

While she speaks her hands are extended in sweet abandon and they are hands fresh as her face, rejuvenated by the stream of spiritual life that emanates from them; hands which make bleed over the keyboard the desolated heart of Chopin; hands by which Liszt pours forth the luminous cascade of his rhapsodies; hands transcendent with soul—seven times divine.

With their quiet gesture may they absolve me, the greatest of profaners in that sacred religion which music is, from the sin of having written about their master, and may they retain for long the warmth of my hand and the trembling with which it shook hers.

**Ex-Guardsman's Chance Comes**

According to the London Daily Mail, "in January of this year the Mail discovered in Attercliffe a young ex-guardsman, who was said by some judges to possess a Caruso voice. The young man is Gerald Francis Patria Ward, and

the Mail is glad to announce that his chance has come. A contract has been arranged whereby he will train under Maestro Guido Delni, formerly the principal baritone of the Milan and Vienna grand operas, and now a well known voice expert in London and on the Continent.



MARIA CARRERAS

"Asked for his views on Mr. Ward, Delni said: 'I have no doubt that if he works hard and keeps steady—and he is far too serious about his work for me to think otherwise—a splendid career as a singer awaits him. He has the makings of an exceptionally good tenor voice, which coupled with artistic development should carry him a long way. I feel sure that in the course of time he will come out on top. You may say that I am taking a real personal interest in him.'"

The young man is twenty-five years old and is the son of a farmer in Maryborough, Queen's County. During the war he served four years with the British Army and previously studied in the United States.

**Duluth Musician Studying with Freemantel**

J. Victor Sandberg, of Duluth, Minn., is spending the summer in New York taking the master vocal course with Frederic Freemantel. Mr. Sandberg has an enrollment of seventy-five pupils awaiting his return to Duluth in September. He is choirmaster and soloist of the Temple Baptist Church, conductor of the Duluth Glee Club and conductor of the Germania Singing Society of Duluth, as well as assistant director of the Northwestern Union of Male Voices which will meet in Duluth for a festival in September.

Mr. Sandberg first studied with Frederic Freemantel about seven years ago, at which time the former thought he was a tenor. Mr. Freemantel claimed he was a baritone, and future developments have proved that he was correct, for Mr. Sandberg now possesses a baritone voice with fine, ringing top tones.

In speaking of summer study in New York, Mr. Sandberg stated: "Duluth may be a summer resort for a great many people, but I find that New York is a most desirable place to spend a summer in study and recreation. I am glad my old teacher is so well established and appreciated here. He certainly kept me from getting wrecked on the vocal rocks when he made me realize that I was a baritone and not a tenor. I find great joy in being able to sing and teach with the success that I now have, for which all the credit and thanks belong to Frederic Freemantel."

**Schelling Works to Be Published in Leipzig**

Three of Ernest Schelling's larger works—A Victory Ball, Impressions From an Artist's Life and his violin concerto—are to be published in Leipzig within the next few months. A Victory Ball will be played by practically every orchestra in Europe within the next half year, and it will be heard throughout the United States, for Mr. Schelling has made a special arrangement of it for Sousa's Band.

Composition and the preparation of works for the press will consume much of Mr. Schelling's time in the near future, but in the fall he will make several concert appearances in England, including one orchestral appearance with Landon Ronald and two with Sir Henry Wood. He will also be soloist at the American Music Festival in Vienna under Frederick Stock, at which several of his compositions are to be performed.

**Nine Orchestral Dates for Thibaud**

Although Jacques Thibaud, the famous French violinist, will be in America only two months next season he has nine appearances with orchestra, i. e. four with the Boston Symphony, three with the Philadelphia Symphony and two with the New York Philharmonic.

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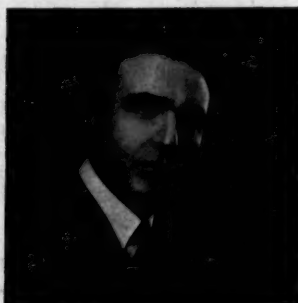
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# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
**MUSICAL COURIER COMPANY, INC.**  
 ERNEST F. HILBERT, President  
 WILLIAM OPPERT, Vice-President  
 ALVIN L. SCHMOEGER, Sec. and Treas.  
 437 Fifth Avenue, S. E. Corner 39th Street, New York  
 Telephone to all Departments: 4393, 4392, 4394, Murray Hill  
 Cable address: Musicour, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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 LONDON, ENG.—CESAR BARONCHINOFF (in charge), Nelson House, 65 Queen Victoria Street, London, E.C. Telephone 449 City. Cable address Musicour, London.  
 BERLIN, GERMANY—CESAR BARONCHINOFF, Schellingstrasse 9, Berlin W. 9. Telephone Steinplatz 3473. Cable address Musicour, Berlin.  
 PARIS, FRANCE—Address New York Office.  
 MILAN, ITALY—ARTURO SCARAMIELLA, via Leopardi 7.  
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broad's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA  
 Published every Saturday by Musical Courier Company  
 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JULY 26, 1923 No. 2259

Charity begins at home musicales.

Genius does what it must and talent does what it can.

Critics take only their own counsel and that is why they err so frequently.

To know the best music in the world is to know one of the best things in the world.

It is only a step from the sublime to the ridiculous, a reader reflected as he turned from the editorial pages of the MUSICAL COURIER to Variations.

They have found a petrified man with his skull split wide open. No doubt a troglodyte who asked a musical editor whether Orpheus or Apollo had a better tone.

The MUSICAL COURIER is in a position to state that the report that Frances Alda will sing guest performances with the Chicago Civic Opera next winter is incorrect.

When to Write is the title of an article in a literary magazine. When to Compose would be a good subject for a MUSICAL COURIER editorial—as soon as the weather gets cooler.

All the world is reaching out for John McCormack. The latest country to summon him is Japan, which wants to hear him next spring after his American season. No decision as to his going has yet been made.

Who has tasted a sour apple will have more relish for a sweet one, and on that theory many conductors build their programs when they follow an ultra-modern work with a sunshiny Haydn or Mozart composition.

As exclusively foretold several weeks ago in a dispatch from the Stockholm correspondent of the MUSICAL COURIER, the Swedish Ballet will visit this country the coming season. Details of the tour, which will include an engagement of several weeks in New York, will soon be announced.

If no one else has noticed it let us be the first to say that Rain, the play which has been running so successfully in New York, is simply a spoken and modernized Thais. The priest reformer who falls victim to the earthly charms of the painted lady whom he is trying to convert always is an especially piquant subject for the author and the public.

Who remembers the operatic casts of yesteryear? Only the critics. And in order to remember them they have to dig into the dusty records of the happened things the world has passed by. Far more

vital issue are the operatic casts of the coming season and those to follow. It does no good to glance backward all the time. Music has a way of pushing forward into the future and leaving those behind who are too slow and old to follow.

A recent pianistic debut in London was that of (Miss) Loura Guller. Honest. That's her real name, on the authority of Philip Hale.

After watching the industrious and painstaking Mr. Von Hoogstraten conducting three weeks at the Stadium Concerts, we are trying to solve the problem of why a change was made to provide room for him at the head of the Philharmonic Orchestra.

The latest design for a miner's safety lamp is arranged in some ingenious way so that, when the miner enters an area of fire damp, it plays a sweet chord, thus warning the man there is danger; thus is the esthetic element introduced into even the most common place and prosaic of occupations.

Antonio Bassi, well known in New York operatic circles for a quarter of a century, has retired from business and is sailing for his native country on August 2 to take up his permanent residence. He will live in Milan, and has been appointed to represent the MUSICAL COURIER in that city. His office there will be open on October 1.

Gene Stratton Porter, favorite "lady authoress," recently wrote: "To your library add music—violin, piano and harp, played by hand if it is a possible thing." Upon which the Chicago Tribune tactfully commented as follows: "Some of the more advanced pianists, violinists and harpists are said to be meeting with success in playing by hand. You'd be surprised, Mrs. Porter, at recent progress in such things."

It is perhaps significant that the notice of the establishment of the new operatic department at the Eastman School of Music and the story of Max Rabinoff's projected opera school at Stony Point on the Hudson, both appeared on the same morning last week. Opera is today an insignificant item in the grand total of musical life in America, but it will not always remain so.

The Leschetizky Institute of Piano in Paris, established a year and a half ago by Marie Gabrielle Leschetizky, widow of the late Theodore Leschetizky, with John Heath as associate director, has flourished even beyond the hopes and expectations of its founders. The school has just moved into the new studio building which is located at 7 Rue Chapal. This building has a large number of duplex studios and a recital hall seating 300 people, in which there will be frequent recitals and concerts. The way in which this school has built up in so short a time is only another proof that Paris is beginning to regain the place it held before the war as the headquarters for music study abroad.

Eugen Hubay, the noted Hungarian musician, is an original genius—in some ways. While most other composers fight to get their operas on the stage, he recently fought to keep his opera, Anna Karenina, founded upon Tolstoy's romance, out of the National Opera at Budapest—and won. He protested in vain against the way in which the management prepared his work for presentation, claiming that the scenery was inadequate and the orchestra too small. When his protest brought no results, he borrowed the orchestral score and some of the parts, under the pretense of making corrections in them, and that was the last the opera authorities ever saw of them. So Anna Karenina failed to appear on the scheduled date, April 19, and the chances seem to be that Budapest will never, never see the dear girl.

The Orange Chapter of the MacDowell Colony League is one of the organizations that has made a substantial contribution to the MacDowell Colony Fund by means of an evening's entertainment especially organized for that purpose. An account of it appears on another page of this issue. It is, to be sure, rather late in the season for concerts, etc., but beginning in September it is to be hoped that numerous other similar organizations will follow the fine example set in Orange, with a view to aiding the MacDowell Colony for the season of 1924. Mrs. MacDowell is happily restored to health but the after results of her serious accident are such that, although she will resume her recitals of her late husband's music next season, she will not be able to spend her energy recklessly as she has before. In consequence there will be need of special funds next season to supplement her own earnings, which she so unselfishly devotes to the support of the colony every year.

## OUR LANGUAGE

It will be good news to opera composers and to those who have faith in the American opera composer that Mrs. Freer and her associates are continuing their efforts. Next season it is announced that the performances of American opera will be under the musical direction of Arthur Dunham; stage direction, Charles T. H. Jones; business manager, Jessie B. Hall. In addition to American operas it may be presumed that some foreign works will be given, as they were last year, "in our language," and perhaps some of the translations made by Charles Henry Meltzer for Mrs. McCormick will be tried out.

Such things as American opera were never made in a day. With the tradition of our own inefficiency to contend with, and the firm hold that foreign opera has in this country, it is too much to hope that American opera will have any immediate or widespread success. We have said our say on this subject often enough for our readers to know thoroughly well where we stand. Our belief is that the Metropolitan and Chicago operas, and any other opera companies doing business in America, should make it a fixed rule to stage at least one American opera each year, and to retain in their repertoires any of these operas that prove successful.

But there seems to be no hope of that for the present. Last year no American work was given at the Metropolitan, only one (one act) at the Chicago Opera, and very little English was heard across the boards. For a year or two during the war we thought we were going forward, then there was a change of heart, there was no longer any reason for patriotism, and Americans were dropped out again. And so we must be especially grateful to Mrs. Freer for pushing things to the best of her ability and to the limit of her resources, even spending her own money to make up the deficit of these performances.

One may regret and complain that these American operas are not being given on a larger scale, but it is well to remember that nobody else in this whole United States apparently has any faith in the American opera composer, and except for what Mrs. Freer is doing, nothing is being done. The millionaires who support the Chicago and Metropolitan operas, who support our orchestras, cannot see the American, though some of them offer prizes for compositions, and an occasional American composition is played.

That is all very well so far as it goes, but it does not go far enough, and it does not go in the right direction. With our small belief, our actual dislike, of prize competitions, especially when they are open to any European who happens to be temporarily residing in America, we cannot believe that the offering of prizes is ever going to give us a healthy musical life. The prize should be, as Mrs. Freer has made it, performance, publication, and rather selective than competitive.

Which means, that works need not be new or unperformed to interest the Opera in Our Language Foundation, and that works are never offered anonymously. Which means, to go a step further, that the managers of this foundation are giving the best works they can get hold of, old and new, whereas, on the other hand, all of these prize competitions tend to bar old works, even if they have been successful, and do effectively bar all published works, so that we never go back over the old ground, but are forever breaking new soil—which is about as reasonable as it would be for a prospector looking for gold to abandon every mine as soon as it was discovered, always seeking out something new and better and bigger.

Mrs. Freer has listed all of the American operas whose names she could learn. She has the scores of many of them. From these she selects her repertory. There is no secret about it, no anonymity. And this, in fact, is just what the manager of every American and European opera house does in actual practice, except that, in all of these houses, American works are barred. The managers have a lot of scores on hand from which to select the season's repertory, but among them are no works by Americans. Those are treated separately, treated with dislike, lack of sympathy, natural, ingrained prejudice and opposition. The only place in the world where the American work comes first is in the repertory of the Opera in Our Language Foundation.



## CATALOGUING THE AMERICANS

At the annual convention of the Music Publishers' Association of the United States last month it was moved and seconded that the association go on record as desirous of furthering the interests of the American composer as much as possible. As to how it was to be done there was much doubt, and none of the suggestions that were made seemed to meet with unanimous approval.

It is, in fact, a difficult matter. Many American composers would feel, as did MacDowell, that there was some offense in being segregated. MacDowell's idea was that the American should stand on exactly equal terms with the rest of the world and take his chance of success or failure on the merit of his work.

And this, in fact, however you may put it, and whatever may be done to the contrary, is exactly what will ultimately be the American composer's fate . . . as it should be; for no self-respecting man would care to owe his fame to favoritism. Nor can patriotism in the long run be counted upon to bring fame to anybody or to make sales for otherwise unsalable merchandise. Those old advertising slogans: "Patronize your neighborhood stores" or "Buy American goods first" serve only to call attention to the fact that there are neighborhood stores and American goods, but will not make lasting business unless the goods and the prices are right as compared with the best and cheapest other markets have to offer.

But that is not the whole story. If it was there would be no need for special advertising, group advertising or segregation. The deplorable fact is that America harbors a certain spirit of idealism, self-deception, prejudice, culture-worship, or whatever it might be called, which mitigates against many things native and operates in favor of the exotic. It is not necessary to ask from where these conceptions came. It is sufficient to know that they are with us and difficult to get rid of.

Naturally, the dealer, being in business for profit, makes capital out of this American prejudice. From cheese to chalk he advertises "imported," and often sells honestly inferior goods at superior prices. The people want imported goods. He gives them imported goods, and if the people pay more and get less it is their own fault. If an American girl wants to buy an imported husband with a title she gets just what is coming to her.

The same element influences to some extent the success of some foreign music. It makes it, at least, a great deal easier to advertise and get on the market, because the basis of the advertising is something which America knows all about and approves of, and for which every American has a secret predilection. The melody that has associated with it the aroma of gay Paree or the Vienna of Merry Widow fame, sunny Spain or mad Russia, is as easy to get on the market as a piece played by Kreisler or sung by McCormack. The sporty as well as the sentimental and romantic elements are to be taken into consideration, and certainly aid in launching such music. Whether it stays launched depends entirely upon its individual merit, for music is the most impossible of all things to force upon the public. But at least it gets its start—and that is a big thing in this race.

This is obviously unfair, but it is an unfairness that rests not with the merchants but with the American public itself. Fortunately it is gradually righting itself. Europe, democratic, socialistic, selfish, quarrelsome, war-ridden, is not by any means the sort of place these romantics have always dreamed of. Petrograd is a long, long way from St. Petersburg. Paris, with its palaces occupied by the new-rich, its Latin Quarter deserted by artists and Bohemians, its balls conducted solely for the benefit of American tourists, is not the same as the Paris of old with its equal elegance and gaiety of haute volée and half world. Europe has become hopelessly plebeian.

But will it help to advertise Americans as Americans? How many of our people know that Europe has lost much of its old magic? And even with those who do know it, what sort of substitute can be offered in America? Have people arrived at the point of sanity where they will buy substance and not atmosphere? Not in the material world certainly, for we know people who have brought things home from Europe, cherished prizes of a summer excursion, ignoring the fact that the same things can be bought at Wanamaker's—or wilfully shutting their eyes to it, which is worse.

Will it help to advertise the American as Americans? In our opinion it will not. The American writer of popular music needs no protection. He is the best in the world, as everybody knows, and Europe is carefully advertising "American" works in their catalogues. But it would help greatly if the

publishers would give Americans a square deal and the sort of material encouragement they need.

What we mean is this: that the American composer is eternally urged to write easy and easier music—always the lower grades—never the sort that foreign musicians write with such wonderful success. Why? That is a question that has long interested us. One publisher, questioned on the subject, pointed proudly to a sonata by an American composer, issued from his press, but from which he hardly expected to make expenses; another publisher stated that he catalogued a certain number of such things for the honor of the house.

But that is not what we mean at all. That is entirely beside the point, and although a highly praiseworthy thing for the publishers to do, it seems to show that they, too, are missing something of the significance of popular music in the middle and upper grades. It seems to us that there is no American counterpart of the simpler Chopin pieces, the melodic Liszt pieces, Mendelssohn's songs without words, Rubinstein's Melody in F and Kammerioi, Sinding, Rachmaninoff, Grieg's lyric pieces, Goddard, Debussy's Arabesques, Chaminade, and so on, all standard studio and parlor pieces, all of moderate difficulty, all lasting best-sellers.

It may be that such music has never been composed by Americans. That we do not know. But we do know that Americans have been discouraged from writing it. Composers have told us repeatedly that they have been urged by the publishers to write teaching pieces in the lower grades. And it seems to us that the publishers will do little good by advertising American music as American until they are able to catalogue music like that listed above.

Americans are succeeding admirably in writing art music: sonatas, symphonies, symphonic poems, operas, chamber music, art songs. But how much music of a practical kind, the kind that is sought after, that is on everybody's piano, have American composers succeeded in turning out? And how much effort have the publishers made to get them to write it?

Those are pertinent questions. The publishers may say that it is not their business to guide the composers. But they have made it their business. And there is no use of our turning our backs upon this whole great class of the most useful and the most lasting music of all: the middle and upper grades of popular music. Until we can turn it out, until the publishers welcome it and make a sincere effort to get hold of it, American cannot compete with Europe.

As to the Americanism of it, who cares whether Openshaw, who wrote Love Sends a Little Gift of Roses, is American or not? Who cares anything about the nationality of the composer of Rachmaninoff's preludes or Sinding's Rustling of Spring? America would certainly be proud to claim them, but would the American public have bought them any quicker if their composers had been advertised as American? Were MacDowell and Nevin welcomed with such open arms? And did the American publishers show any great anxiety to purchase the publishing rights of MacDowell's exquisite Woodland Sketches, Sea Pieces and other lasting contributions to American musical literature?

Why not put this whole matter squarely in the balance with fact and weigh it accordingly? Is there a literature of upper grade popular American music worth advertising? Can the publishers get it by demanding it? Are there any American composers able and willing to turn it out? Will they sacrifice their symphonic leanings for the sake of the purely practical? Will they lay aside modernism and write tunes? And, if they do, will the publishers give them a hearty welcome?

We must acknowledge that it seems to us "all up in the air" at present. We see no light in any direction. We spend our winters going to recital after recital, and we hear programs made up of foreign music, old and new. We hear the popular pieces of Beethoven, Kreisler, Liszt, Chopin, Dvorak, Drdla, Scharwenka, Pierné, Braga, and many others—all really popular, of moderate difficulty, known to everybody, recorded on talking-machine and player-piano—but we do not hear any (or, at least, very little) American music of this same type.

On the other hand we hear a great deal of American jazz and American ballads—splendid things undoubtedly—and we hear a great deal of American symphonic and chamber music, much of it of the greatest excellence. But the jazz is not useful for the studio or the serious recital, and the symphony and chamber music, except for an occasional sonata movement, is unsuited to this type of performance.

It is evident that there is something between, and that this something between is what makes up the back-bone of the publishers' most useful catalogues.

We want to know if Americans are producing it, and, if so, why it is not on the market—and, if not, why not!

Some time ago a publisher told us he proposed offering an American composition prize and asked us what we would advise. We answered unhesitatingly that we would advise a prize for practical piano music in the upper grades: popular serious music of moderate difficulty, music that would be as much in place in the teacher's studio as on the recital platform. And we are convinced that the solution of this whole problem of American music rests in an entente cordial between the composer and the publisher. The composer must see the publisher's point of view, and the publisher must issue a call for music of the sort here referred to. Everybody interested in music will know exactly what sort of music we mean. Can America make it?

## ROUND ROBIN HOOD'S BARN

It was amusing to discover in the London Musical News and Herald a paragraph entitled Gatti-Casazza on Opera, reading as follows:

The public, all the world over, does not care whether the operas which are performed are old or new, classical or romantic, realistic or impressionistic, snobbish or futurist. The public wants operas which are attractive, pleasant, interesting and produce pleasure, joy and emotion. Critics are always clamoring for novelties, and when I produce new works, they judge them with excessive severity. I don't say that they are wrong; but the fact remains that the new productions live at the expense of old operas.

This paragraph was marked: "Translated from Le Canada Musical, May 19, 1923." Without the slightest doubt it was translated from Le Canada Musical, but it had a longer history than that. Originally it was part of an exclusive interview, obtained by Frank H. Warren of the Evening World, which appeared in that paper on April 26 last—but only in the first edition. On that day some long story was pouring in over the cables—the wedding of the Duke of York, if memory is correct—so that Mr. Warren's interview, being mere "art," was dashed to make room for what the public wants. Mr. Gatti-Casazza was quite disappointed that his interview—the first exclusive one he had given out in many years—should have had no opportunity to be seen by the very persons for whom it was designed, so, at his request, to give it national and international circulation, the MUSICAL COURIER reprinted it in the issue of May 3, 1923, giving Mr. Warren and his paper due credit.

Evidently Editor Lamontagne of Le Canada Musical saw it in our columns and translated at least some of it into French for his readers, which he had a perfect right to do. Then the London editor saw it and translated it back into English, very properly crediting Mr. Lamontagne's paper. It speaks well for Mr. Lamontagne's French and for whoever translated it back into English for the Musical News and Herald, that the resulting paragraph was so close to the original. Here is Mr. Warren's original paragraph: (Compare it with the one printed above!)

The public all over the world is absolutely indifferent, whether the operas that are offered are old or modern, classic or romantic, realistic or impressionistic, snobbish or futurist. It only asks that the productions be attractive, pleasant and interesting and that they give pleasure, joy and emotion. Critics of opera are always asking for novelties, and then when I give them these, critics are most severe in their treatment of them. I don't say the critics are wrong, but the fact is . . . that new operas live at the expense of the old ones.

Of course we shan't slyly suggest that, if the London editor had followed the MUSICAL COURIER with the same attention he appears to have bestowed upon the Canada Musical, he would have had his little paragraph earlier and with much less work. Printing things first is a habit this paper has never been able to get over in a great many years of existence.

## AS IT SHOULD BE

An advertisement from the London Morning Post of July 2: (Clarence Lucas, by the way, furnishes the information that Charles Lamb, the justly celebrated essayist, wrote for the Morning Post in 1802-3-4.)

ROYAL OPERA HOUSE, Covent Garden.  
BRITISH NATIONAL OPERA CO.

TRISAN AND ISOLDE. THURS., at 7.  
Florence Austral, Edna Thornton, Frank Mullings, Robert Parker, Robert Radford, Raymond Ellis, Sydney Russell, Leon Russell. Conductor, ALBERT COATES.  
The directors of the British National Opera Co. beg to announce that a Special Performance will be given for the benefit of the widow of RICHARD WAGNER, who is in extreme poverty and distress.  
The directors of the Grand Opera Syndicate, Ltd., have generously granted the use of the Royal Opera House free of charge, and all the principal artists are kindly giving their services without fee. Sympathisers unable to attend are invited to send subscriptions.

Without doubt the Metropolitan and Chicago opera companies will not fail to contribute their mite in some way or other the coming winter.



# VARIATIONS

By the Editor-in-Chief

Jan Sibelius has not finished any new compositions recently.

"What are you doing between July 25 and September 2?" asks J. P. F., "and if you are accustomed to rising early and staying up late, you'll be able to finish that enticing, thrilling, throbbing, and fascinating book, Vincente de Jesus' Report of the Philippine Health Service (Bureau of Printing, Washington)."

Dr. Johnson is accused of having made one musical conundrum, and here it is:

Four people sat down  
At a table to play;  
They played all that night,  
And part of next day.  
Yet when they got up,  
Each was winner a guinea;  
Who tells me this riddle  
I'm sure is no ninny.

The answer is: Four musicians. That was in the days when the members of that melodious guild were seated at table and fed themselves with sweet sounds on the lute and viol, the while the guests proper fed on the edible things of the evening. Nowadays, society patrons of music are more considerate, for at least they do not place the players so near the food. In fact, a certain famous string quartet was engaged by a rich New Yorker for one of his "functions" last winter, and when that select organization arrived at the millionaire's house they were installed in a gallery, where they discoursed the music of Beethoven and Mozart, while the guests dined below without the least sign of being disturbed. But not so mine host. Some of the Beethoven outbursts did not suit his superfine sensibilities. Beckoning unostentatiously to the butler, the rich man whispered to him: "Tell that leader to keep it down; it's too loud once in a while. And tell him there are too many minors. We want something more lively." The message was delivered, and the players made sarcastic remarks. But the host sipped his bootlegged Ruinart and did not hear. Art treads some devious byways in America, but we all need the money.

In his youth, Hans Christian Andersen (who told lies and called them fairy tales), was possessed of a good voice, and studied with the ambition of becoming a public singer, says an exchange. This brings to mind the fact that De Wolf Hopper early in his career trained his basso voice for grand opera and had visions of outsing Edouard de Reszké. But Hopper, too, gave up singing and became great.

The American composer is in evidence with the following letter, received at THE MUSICAL COURIER office recently:

SWISSVALE, Pa., July 10, 1923.

To the Musical Courier:

I would like to know if you by songs and what you pay for them and your terms of buying them. I have written a song which I think is a pretty good one; perhaps you would by it please let me know. I remain

Yours truly,

No, my dear sir, we do not by songs, for we are all song riters ourselves on this papper and some of us are unable to sel our own songs. Would you like

to by some of ours for cash, and, if not, would you pleas let us know where we could sel some of them for cash? They are dandy songs and we are the boys that say it. We remain, also very truly,

THE SONG RITERS.

W. S. Gilbert was requested by an Australian amateur composer to furnish the libretto of an opera on the old Savoy lines. His score, the amateur remarked, was perfectly certain to be satisfactory, for he "was a born musician, though he had been educated as a chemist." Mr. Gilbert, answering, to express his regret at not being able to comply, said: "I should have preferred a born chemist who had been educated as a musician."

An English musical weekly says: "Chopin was a genius, but one of an extremely limited range." Because he wrote only piano music? Is Shakespeare less great because he wrote no novel, or Milton because he wrote no play? We always believed that the surest badge of genius was the ability to do one thing superlatively well.

Qualities necessary to become a successful musical editor: Ability, alertness, amiability, application, appreciation, accuracy, activity, acuteness, adaptability, audacity, brilliancy, broadness, character, consideration, carefulness, comprehension, common sense, cheerfulness, cleverness, decision, discrimination, diligence, energy, endurance, experience, efficiency, enterprise, enthusiasm, facility, frankness, firmness, fortitude, force, faith, grasp, humor, imagination, independence, intelligence, justice, knowledge, mastery, method, nerve, originality, persuasion, perseverance, prudence, power, patience, precision, pugnacity, quickness, resourcefulness, reliance, reliability, responsiveness, system, sympathy, strenuousness, speed, skill, stability, thoughtfulness, training, tact, thrift, thankfulness, tolerance, temperateness, versatility, wisdom, willingness, will, wariness, watchfulness, zest, zeal. That's all, and we hope it encourages competition.

At a dinner given not long ago a composer offered this toast: "Here's to music, which puts joy in the soul and nothing in the pocket. When it is good it isn't liked, and when it's popular it's rotten." The truth is becoming generally known.

We do not believe the tale that at a Stadium concert last week one of the auditors sent a request to the conductor to play Heldenleben as an encore.

The late King Oscar of Sweden some thirty years ago wrote a book called Aphorisms Concerning Music and Song. One of the passages read:

I feel sure that I shall not be misunderstood if I venture to assume that, in the chord of the ninth, the lower forms of existence seek to express their mighty impulse toward development—toward the Unknown, the Incomplete and the Transitory, but also toward the Emotional and the Sympathetic appertaining to our mundane life; whereas it may be justly said of thirds, which are contained, though latent, in the chords of the ninth and seventh, that they are typical of the higher, unflinching world, in which distinctness and harmony reign.

There always was speculation as to the real rea-

son why Norway broke away from Oscar's rule. Now the mystery is cleared up.

Among the prize winners of 1923 at the Paris Conservatoire there are no prodigies, says the Paris Herald. Who ever heard of prodigies going to conservatories? They play in concerts.

Earl Towner, conductor of the Fresno (Cal.) Symphony Orchestra called pleasantly at this office and a good time was had by both. Mr. Towner, in his talk, did not make the following statements:

That he is the greatest living conductor.  
That the Fresno Orchestra is second to none in the world.

That he ought to be leading the New York Philharmonic.

That all the foreign conductors in this country are incompetent and hold their positions merely because they flatter the ladies.

That all American conductors should be furnished with symphony orchestras merely because they are American.

That the world, or even Fresno, owes him a living.

Come again, Mr. Towner, your visit was refreshing.

On this page is shown a beautiful oil portrait (by courtesy of The Morning Telegraph) of Variation winning the first race at Empire City, July 17. Variation beat his field easily and paid his backers the luscious odds of six for one.

Exactly as stupid, bigoted, and chauvinistic as those "patriots" here who object to the appearance of German artists, are the "monarchists" in Germany who refuse to let Frieda Hempel sing in their country because she was "unfaithful" to it during the war. Mme. Hempel has lived here for years, became American in spirit, practise, and by preference shortly after her landing on these shores, and wound up by marrying a native born American whose name is Billy and not Wilhelm. If Mrs. Billy Kahn—pardon, Mme. Hempel—fails to be heard in Germany this summer the loss will fall on the musical public of that country, to whose misfortunes there seems no end.

A cruelly facetious gentleman suggests that in view of the slump in the stock market, brokers use as their guild hymn, Yes, We Have No Bonanzas Today.

And speaking of bonanzas, versatile Buenos Aires, long the El Dorado for opera companies, now promises to be even kinder to prize fighters. It has guaranteed a princely purse to Firpo and Dempsey as an inducement to make the Argentine capital the scene of their forthcoming fistic duet for the world's heavyweight championship.

A musical director who desires to remain anonymous, sends this justifiable protest: "Your paper, while it always treats me well, unfailingly refers to me as a conductor and never as a 'wielder of the baton.' I love that phrase, 'wielder of the baton,' so dear to critical writers. It has a certain frill and flair to it and 'wielder of the baton' to my notion, is several notches above a plain conductor. Won't you please, Mr. Editor, see to it that sometime, somewhere, I am called in your columns, a 'wielder of the baton.' In advance, I am humbly and everlastingly grateful to you."

Now that the carpenters have finished the new flooring in these offices, staff member Edna V. Horton says that she, for one, will be able to write with a better understanding.

Lloyds writes risks on anything except blondes, says The Smart Set. And new operas.

The two facetious editors of The Smart Set, Messrs. Jean Nathan and H. L. Mencken, have announced themselves as candidates for the 1924 Presidency. They give their platform in detail and two of the things they promise, if elected, are, to kiss no babies—that is, under the age of seventeen, and to substitute for the present custom of opening Congress with a prayer, a jazz selection by Paul Whiteman. Our vote is theirs.

Ford "would not give five cents for all the art in the world," and his cars look it.

Nilly—"Shall we go to the Stadium?"  
Willy—"You foolish! There's no football in summer."  
LEONARD LIEBLING.

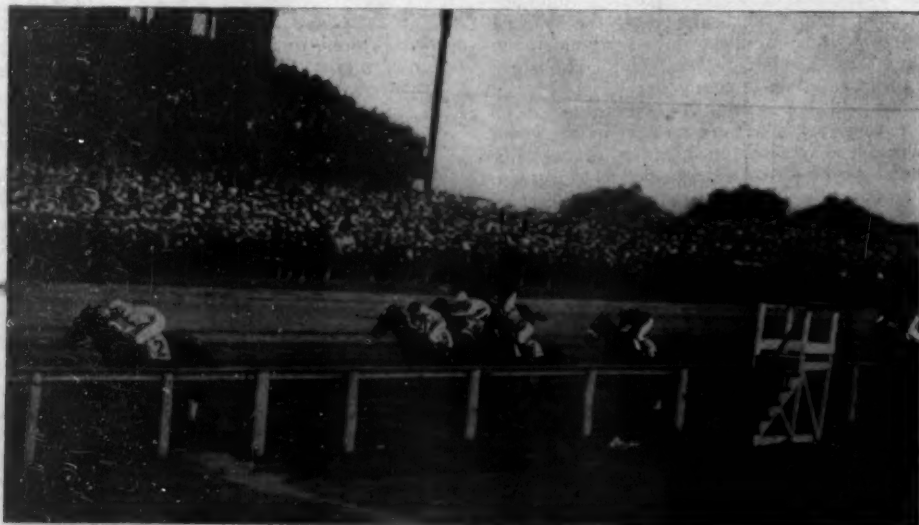


Photo by C. C. Cook (The Morning Telegraph).

VARIATION, A HOME BRED FILLY, LEADING THE JUVENILE PLATERS AT THE EMPIRE CITY OPENER



## EASTON TRIUMPHS IN TOSCA AT RAVINIA

Soprano's Conception of the Role Shows Originality—Rises to Great Heights Vocally and Receives Ovation—Lauri-Volpi and Danise Worthy Associates, the Latter Making His First Appearance as Scarpia—Madame Butterfly Beautifully Presented, with Rethberg and Tokatyan as the Principal Stars—L'Amore Dei Tre Re Is Given

Chicago, July 21.—The Ravinia season goes on with unabated interest on the part of the public and better singing on the part of the artists. Due perhaps to this reporter's many caustic remarks regarding some of the singers' too frequent deviations from pitch, this sin is becoming more and more infrequent and at several of the performances witnessed this week every singer was up to the mark and none committed musical sins.

## BARBER OF SEVILLE, JULY 15.

The Barber of Seville was repeated on Sunday night with the cast heard previously and so well headed by Pareto, Schipa, Ballester and Lazzari, with Papi at the helm.

## SYMPHONY CONCERT, JULY 16.

The weekly orchestral program was made up principally of Wagnerian excerpts, and for the occasion the soloists were Josephine Lucchese and Morgan Kingston. From reports from another reviewer on this paper, it was learned that both soloists were at their best, that Miss Lucchese sang gloriously the aria, Caro Nome, from Verdi's Rigoletto, and was feted to the echo by an unusually large and enthusiastic audience. Morgan Kingston sang Siegmund's love song from Die Walküre in a manner, which, according to the same source of information, left nothing to be desired. He made a big hit, which was richly deserved.

## LAKME, JULY 17.

Leo Delibes' lovely opera was repeated with the cast heard the previous week.

## TOSCA, JULY 18.

Night after night this season the pavilion at Ravinia is practically sold out. This is due to three reasons. Primarily, Louis Eckstein, president of the Ravinia Company, as ever, has worked assiduously for the good of the company and his efforts finally seem to have materialized in getting a sufficient number of subscribers, who, together with those who buy tickets at the door, fill the pavilion not only on Saturday and Sunday as heretofore, but on every day of the week. Secondly, the performances this year as a whole have been of a higher grade and several of the singers are in themselves big drawing powers and thirdly, the weather has up to date been most kind to Ravinia and to the company.

The performance of Tosca had its very good points. It had also a few weak ones on which this reporter will not elaborate at this time. Florence Easton was the Tosca. In glorious voice, she surprised her most sanguine admirers by the bigness of her tone and the dramatic feeling with which she rendered the part. There have been Toscas more gorgeously gowned than Miss Easton's, though in the second her costume was magnificent, but neither Chicago nor Ravinia has had a Tosca as emotional as Easton. The role of Tosca is like that of Carmen—many want to appear in them, but few can win new laurels in those roles, which, apparently made by the composer and the librettist, are most difficult compositions and are really only made by the interpreter. The public no longer expects an original Tosca. Toscas follow in one another's footsteps. Tradition calls for certain effects and those effects generally bring a big hand. Though in the first act Easton's Tosca does not differ much from others except in some subtle details well taken, in the second act she throws tradition to the winds and her new conception of the part makes it a real creation. It takes a great deal of courage and assurance to invest a part that has been dissected as has that of Tosca with new ideas. It takes a woman of great intelligence to undertake scrutinizing a role such as Tosca and to find in it new possibilities. All these Miss Easton did and her Tosca stands as a masterpiece. There are actress-singers who have made a big name for themselves on the lyric stage more through their histrionic ability than by their singing, but Easton today combines both. It would be pleasurable to give the readers a graphic report of the many new details created by Easton, but space is limited. To those who read these lines and whose abodes are not further than one hundred miles from Ravinia, good advice is given, namely, buy tickets for the next performance of Tosca with Easton as the heroine! A treat is in store for you, as it was for all those fortunate in being present at her first performance. After the second act the audience's enthusiasm knew no bounds and, after recalling Easton and Danise a few times together, it finally brought back Miss Easton alone to acknowledge the frenzied plaudits of the delighted spectators. It was a big night indeed for Ravinia and for Easton.

Cavaradossi was entrusted to the more and more popular Lauri-Volpi, who in time may develop into a robusto tenor. As it is, his organ is one of unusual dimension and volume for a lyric voice. He sang beautifully all through the evening. His luscious, golden tones caressed the ear even in fortissimo passages. Lauri-Volpi, further, knows how to enunciate and not a word was missed by this reporter, who, being a student of the Italian language, enjoys singers whose diction is correct and here expresses gratitude to the young tenor for articulating his words instead of mumbling them as some of his colleagues frequently do. Lauri-Volpi is also a very good actor and has a certain elegance, which, added to his charming personality, makes him a big favorite. His Cavaradossi was on a par of excellence with the Tosca of Easton, and no greater tribute could be paid a tenor. As ever, the public manifested the enjoyment derived from his singing and his big success added another plume to his already well feathered cap.

Giuseppe Danise, for the first time in his career, essayed the role of Scarpia. Now, that role is another one of those pitfalls that baritones find in their operatic path. All love the part but few find glory in it for themselves. Too much has been written about Scarpia. One baritone makes him a gentleman, a nobleman, a courteous, vile of thought but elegant in manners; another makes him a roué, a degenerate autocrat, who, like the men of the North during the gold rush, got what they wanted without asking if they could have it; still another paints him a vulgar ruffian whose rise to the position of chief of police must have been a shock to the good Roman people. On those three, many baritones have modeled their own conception of the part and some of them have even imbued the role with a note

of personality that has been recognized. Danise's Scarpia vocally was highly satisfactory. He sang the music with telling effect and won the attention and applause of the public chiefly through the many virtues of his song, as histrionically as yet his Scarpia has little to recommend it. He has studied the role conscientiously, but probably more from a vocal standpoint as his delineation was more like a sketch than a finished portrayal. His make-up, too, left much to be desired. He was too much Danise and not enough Scarpia. Likely after further preparation he will get out of the part a different conception that will enable him to count the role among his very best. He was much feted by an audience which found him one of the most satisfying artists now appearing at Ravinia. The balance of the cast was highly adequate; likewise, the chorus and orchestra.

The stereotyped phrase, "Papi conducted," must once in a while be omitted and the forceful conductor given a few lines of praise. Much has been said and written about conductors who direct from memory, but for some unknown reason, Papi, who conducts the entire repertory without the use of the score, has been given but faint praise for that very feat. The Italian repertory at Ravinia is very extensive, yet Papi conducts it all from memory and this is even more remarkable considering the many cuts made in those operas. Papi knows every note. He not only gives the cue to his orchestra men, but also to the singers on the stage, and his fine musicianship is reflected in the manner in which he reads a score. Papi has risen from the ranks and, probably due to the minor position he once held, he has not been given his just due, but really to those who have watched him from the beginning of his career as a conductor, he has risen yearly in his art until today he is regarded among the big opera conductors of the world. His reading of Tosca was masterful. Papi is a big asset for Ravinia and Louis Eckstein, too, thinks so—witness, the many return engagements of the young Italian conductor, who is in a large measure responsible for the high position Ravinia occupies in the operatic world.

## MADAM BUTTERFLY, JULY 19.

There are performances which leave an imperishable imprint on the mind and which are referred to as models. One of those ideal performances was that of Butterfly given with a different cast than the one heard previously. Elizabeth Rethberg, who had made a successful debut as Aida, is much more at home in a role such as Cio-Cio-San. Though a little too stout, she has such a lovely personality that two minutes after she is on the stage one absolutely loses sight of her avoirdupois and she seems to the naked eye a very slim little girl. Only great artists can make one believe that which is not. Beautiful to look upon, Miss Rethberg acted the role in a manner all to her credit and she endeared herself to the audience by her gracious manner. Vocally, she was all that could be desired and she won a well deserved success.

Armand Tokatyan is without exception the find of this Ravinia season. His Lieutenant Pinkerton should be taken as a pattern by tenors, American as well as foreign. He looked every inch a manly lieutenant in the United States Navy and acted the role as it has never been done in these surroundings. Tokatyan could be a moving picture artist if he so desired; he knows how to register all emotions, and with such a lover, sopranos have a leading man that will simplify their own work, as none could but respond to his acting. Vocally, he is a tower of strength, and his organ, one of great beauty, is used by its possessor with consum-

mate artistry. Tokatyan is also a big favorite at Ravinia, as he is wherever he appears, and had he been secured by the Chicago Civic Opera Company, he would have proven a big drawing card at the Auditorium. The duet between Cio-Cio-San and Pinkerton in the first act was admirably rendered. No wonder the audience rose to a high pitch of enthusiasm, acclaimed the two lovers and recalled them to the stage innumerable times. It was a big night for Ravinia. Marion Telva was a sweet and well voiced Suzuki. Ballester lent his glorious organ to the part of the Consul, which he acted most convincingly. Paltrinieri, a sincere artist, has a repertory that seems inexhaustible and his Goro was another little gem. Ananian was a sonorous Bonze. Louis D'Angelo appeared as Yamadori, Philene Falco as Kate Pinkerton, and Max Toft was once again a very funny Commissioner, both as to voice and action.

The reading of the score by Maestro Papi was once again a delight. Papi on more than one occasion saved the situation when one of the singers made a musical error that might have endangered the good of the performance, but Papi, conducting as ever from memory, came to the rescue, and though two bars had been jumped few outside of reporters and critics knew. Papi, too, was much feted by the audience.

## L'AMORE DEI TRE RE, JULY 21.

The first performance this season of Montemezzi's L'Amore dei Tre Re was in every respect to the credit of Ravinia and the company. Florence Easton appeared as Fiora, a role in which she excels. Beautiful to look upon, she dressed the part exceptionally well and her appearance was really queenly. She invests Fiora differently than any other soprano who has essayed the part. Her delineation of the part seems absolutely the correct conception. Whether it was the way she presented her Fiora that made the opera even more interesting than it has always been, or the manner in which she sang the part, or a combination of both, the result was excellent, as her work acted as a sort of stimulus for her colleagues. She won a tremendous success, which should be called a triumph of unequivocal magnitude. Leon Rothier was the Archibaldo, a role in which he has been heard in previous seasons and in which, as heretofore, he has some very fine moments and some not so enjoyable. When Mr. Rothier sings, his voice is of great beauty and suavity, but now and then he shows a desire to push his organ beyond its limitations and then his tones are harsh and too voluminous to please the ear. He began gloriously, but towards the end of the first act he allowed his enthusiasm to get the best of him and vocally as well as histrionically he exaggerated much.

Morgan Kingston sang Avito, a role in which he has been heard often in previous seasons and which he may count among his very best. In fine fettle, he voiced the part superbly. Especially well admired the use of a mezzo voce that added to his poetic reading and made his presentation above reproach. Giuseppe Danise was an impressive Manfred. Danise is a singer and not a shouter. Though his voice is of big dimension he prefers to modulate it than to push it and the results obtained are most satisfying. A big voice means very little nowadays to the connoisseurs. Today is the period of quality not quantity, of beauty of tone not bigness, of artistry not artifice, and Danise has often proven that he is an artist in the best sense of the word. Paltrinieri was most satisfying as Flaminio.

The orchestra, under Gennaro Papi's direction, pulsated with enthusiasm, reflected in the reading of the score, which under such treatment unfolded beauties heretofore concealed, while all the former ones scintillated as of yore under the energetic yet moderated beat of the wizard conductor of Ravinia.

## BARBER OF SEVILLE, JULY 21.

The week was concluded with a repetition of The Barber of Seville, with the same star cast heard previously and so well headed by Pareto and Schipa. RENE DEVRIES.

## I SEE THAT

Josiah Pearce & Sons have added to their other enterprises a department for concert management.

Charles Wakefield Cadman and John Steel have collaborated in a song called My Thoughts Are You.

Daniel Mayer sailed for Southampton on the Homeric on July 18.

Ernest Knoch will conduct some performances in August at the Kurtheater in Baden.

Dusolina Giannini is coaching her next season's programs with Mme. Sembrich at Lake George, N. Y.

The Leschetizky Institute of Piano in Paris has moved, to new quarters at 7 Rue Chaptal.

Lenora Sparkes was a guest at the Goldwyn Studios in Hollywood during her recent visit to California.

Munich is again the tourist center of Germany.

Sascha Jacobinoff is booked for the coming season for his third transcontinental tour.

Three of Ernest Schelling's larger works are soon to be published in Lepisic.

Carl Flesch has a pithy style in writing violin aphorisms.

Edna Thomas' two London recitals were so successful that she will soon give a third in that city.

The Minneapolis Symphony Orchestra will start on the Southern part of its tour from New York April 28.

Lucchese will be "guest" artist in Lucia in the San Carlo performance for the Philadelphia Forum.

Over one hundred singers are studying with Oscar Seagle and his associate teachers at Schroom Lake.

Mr. and Mrs. Paderewski were guests at a luncheon given in their honor by President and Mme. Millerand.

Vladimir Drucker, the Russian trumpeter, has signed up with the New York Symphony for next season.

A program given by the Orange Chapter of the MacDowell Colony League netted the MacDowell Fund \$115.

E. Robert Schmitz will use Emerson Withorne's new piano composition, Portrait, in his Chicago Master Class, sight reading contest.

Paula Pardee and Richard L. Marwede were married on July 10.

George E. Shea gives his new pupils a written analysis of their apparent vocal requirements; another analysis is given at the completion of study with him.

The Chicago Opera will have a three days' season in Chattanooga, Tenn., beginning February 22.

Japan is the latest country to make a plea for recitals by John McCormack.

Frances Alda will not sing with the Chicago Civic Opera Company next season.

Ganna Walska has returned from Europe, but has no statement to make regarding her plans for the future.

Schipa is organizing an Italian-American syndicate for the construction of modern motion picture houses in Italy.

Rudolph Reuter and L. T. Gruenberg are two Americans who will participate in the Salzburg Festival.

Six of the works written for the Berkshire Chamber Music Festivals were heard recently in a London concert.

The blockade between French and German publishers has been dropped.

Cesar Thomson has been decorated by many kings.

Guionar Novaes will leave for Europe around the first of next year.

Thibaud will have nine appearances with orchestra during his two months in America next season.

The proposed new auditorium in Asheville will seat 3,000.

L. G. Battin is of the opinion that a thrifty teacher is a successful one.

Ralph Thomas recently made his operatic debut in Italy.

Marcel Dupré will arrive in America on September 26 for his second transcontinental tour.

Oscar Colker, pupil of Minnie Tracey, has been engaged for the opera at Nice.

Many free scholarships will be offered at the Rush Conservatory in Chicago for next season.

To Renée Chemet have gone the honors of receiving Maud Powell's violin.

The Cornish School has been placed on the list of the beneficiaries of the Juilliard Foundation Fund.

Gaetano Merola will present opera in San Francisco in October.

Suzanne Keener was mistaken recently for Mary Miles Minter.

Kathryn Meisle has been engaged by the Chicago Opera.

Antonio Bassi has been appointed to represent the MUSICAL COURIER in Milan.

Due to MUSICAL COURIER intercession, immigration authorities permitted Arthur Beckwith's family to land.

The Swedish Ballet will have an engagement of several weeks in New York next season. G. N.



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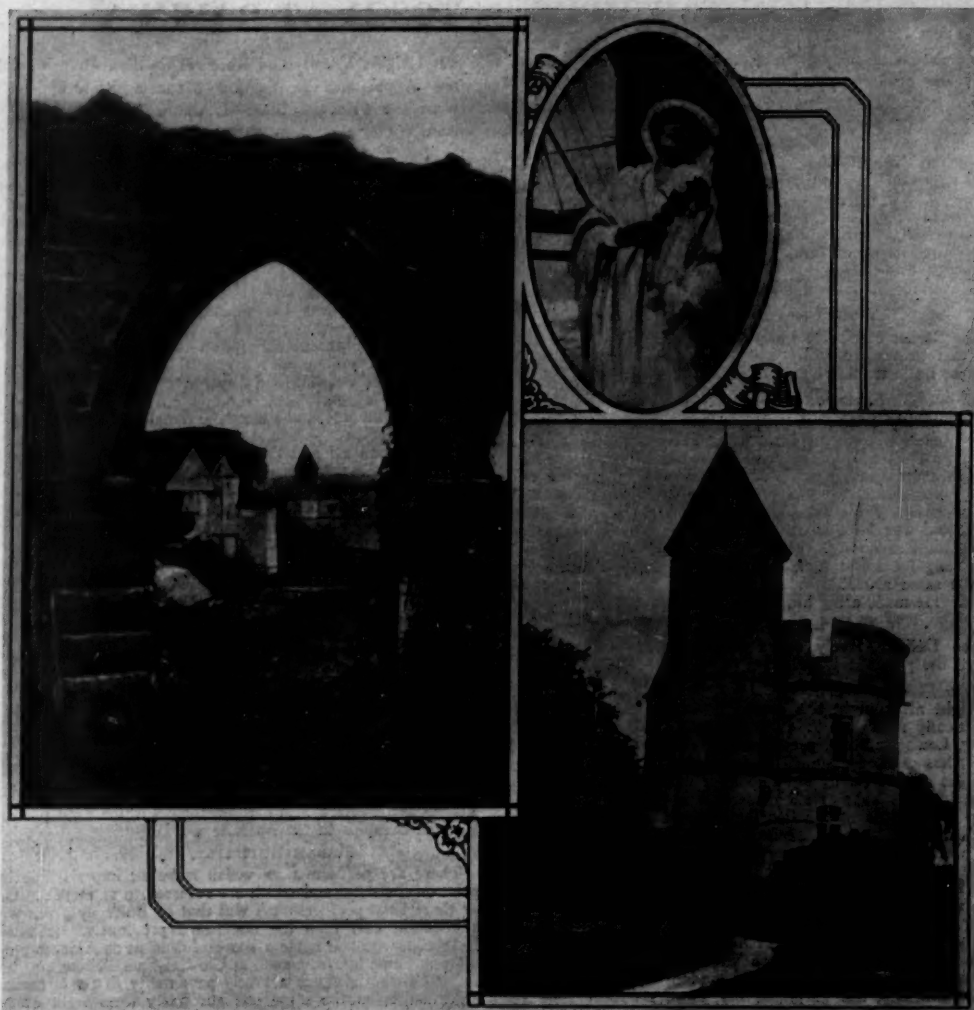
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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.  
 With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.  
 The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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WHERE GEORGETTE LEBLANC IS VACATIONING.

On the left, part of the ruin in which Elizabeth of England once lived, and through the archway the last tower in the distance is the one in which Mme. Leblanc now resides. In the oval, Georgette Leblanc herself, and below a close-up of La Tour de L'Aigle.

#### Georgette Leblanc Visits Famous Chateau

Mme. Georgette Leblanc recently left Paris to spend the month of July with her sister, Mme. Prat, whose beautiful estate, the famous old Chateau de Tancarville, is about a day's journey from Paris. The estate is built upon a high embankment overlooking the river Seine, with glimpses of the sea in the distance. Adjoining the Chateau proper, which has twenty-one bedrooms, is a gorgeous old vine-covered ruin where Elizabeth of England once lived, and further down the terrace along the high sea wall is the Tour de L'Aigle (Tower of the Eagles) where Mme. Leblanc has her own private apartments and dining salon. Here she finds quiet and seclusion for rest and study. In this tower Mary Stuart was held a prisoner for three years and took her daily walks along the same gravelled paths under the same gigantic trees.

Before leaving Paris Mme. Leblanc gave a Soiree Intime in the salon of her rue Vaneau apartments for her circle of friends, and Jean de Bonnefou, the writer and critic, paid her this glowing tribute: "Georgette Leblanc, the great artist, who makes one believe in the genius of composers."

#### Adelaide Fischer in Maine

Adelaide Fischer is summering far off in the thick of the Maine woods with her husband, Gottfried Federlein, organist and composer.

Miss Fischer recently announced some plans for next season that will be welcomed by scores of music study clubs around the country. She will offer a choice of several song programs designed to fit with the courses of study as outlined by the clubs. An informal explanatory talk will be given on the history, development, style and appreciation of the various compositions. So few recital singers possess the happy faculty of easy converse from the platform that it has always been something of a problem for program committees to find an artist suited to their particular needs, and Miss Fischer ought to be an invaluable person in this field. She has the musical knowledge and fine artistic sense necessary for such special work, and the actual beauty of her singing needs no comment.

#### Van Gordon Engaged for Cincinnati Festival

Cyrena Van Gordon, contralto of the Chicago Civic Opera Company, has been engaged to sing on the closing night of the Cincinnati Fall Festival on September 6.

For this festival more than \$400,000 in guarantors' notes have been received, according to the last report made at the directors' meeting. A drive is being made to raise the sum to \$500,000 before the week of the opening, August 25.

Arrangements are being made by the transportation committee to work out a schedule of cars from the various railroad stations to the Fall Festival grounds on a ten minute headway, and there will be sidings along the grounds for the delivery of passengers with a minimum of delay.

#### Berumen to Concertize Next Season

Ernesto Berumen, the well known and brilliant pianist, will concertize extensively next season under his own management.

Mr. Berumen will keep up his teaching as usual while he is in New York. He will appear in individual recitals, and also in joint recitals with Arthur Kraft, tenor, and Walter Mills, baritone.

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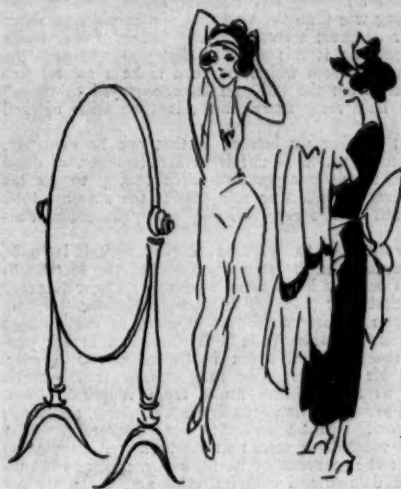
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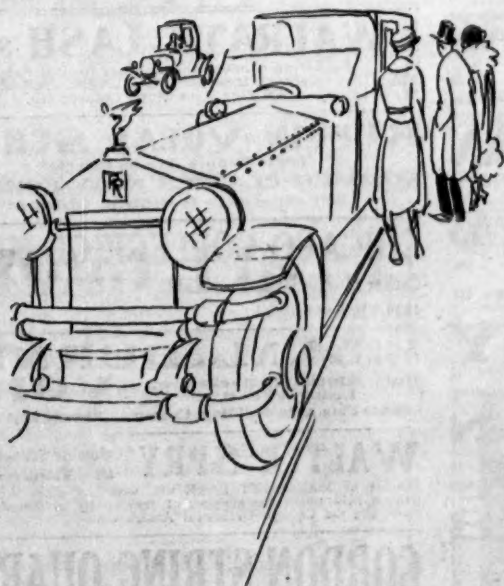
*Don't you think a rather dark complexion is better?*



*I'm afraid this color's too light. They're doing the Siegfried Funeral March, you know.*



*In fact, I ought to change my gown for each number.*



*The Browns are always impossible. Here they come in a Ford to a concert like this.*



*What time is it, dear?*



*Johan Bull.*

*Wasn't it wonderful, Mr. Brown?*



## CHICAGO

(Continued from page 5)

vanced grades. Mrs. Reed has been assisted in this department by Kathleen Air, who has had charge of the classes in child training. Miss Air had the advantage of being able to give a demonstration of the children's work in class the same as is given during the regular school year on Saturday mornings. Pearl Barker gave classes in keyboard harmony as evolved by Mrs. Reed. In the voice department both George Nelson Holt and Louise St. John Westervelt collaborated on intensive normal courses that were attended by teachers in general. Mr. Holt conducted a class in repertory (opera) and gave a series of lectures on vocal technique. Miss Westervelt had charge of a repertory class (songs) and a class in interpretation, as well as the regular choral rehearsals participated in by students in all departments of the school. Ludwig Becker, dean of the violin department, had charge of the violin work. William Montelius, also a member of the violin department, had classes on teaching material for all grades and trained an orchestral conducting class.

The supervisors' class in the public school music department as usual attracted a number of supervisors to take advantage of the work as outlined by Mary Strawn Vernon, principal of the department and nationally known as an authority on public school music. Her assistant, Anna Trimmingham, had charge of the classes in choral conducting, sight singing, and assisted in the methods' classes. Students in this department also had the advantage of membership in the choral classes under Miss Westervelt and the orchestral conducting classes under Montelius. Arthur Oglesbee delivered a series of lectures on music and correlated arts which were attended by all the pupils of the school. A series of concerts was given during the summer school session in the recital hall by advanced students and members of the faculty that was well attended.

## PHRADIE WELLS IN RECITAL.

One of the most interested listeners to the interpretative class of Oscar Saenger, held in his studio at the Chicago Musical College, Wednesday, was this reporter. Mr. Saenger first made a very forceful talk to his students, in which he begged them, first of all, to sing songs in English and not neglect American composers. Then he called at random some interpreters of English songs. The first young woman who was to illustrate his talk was made to bow to the audience as though she were giving a recital in a large hall.

"Is that the way you would walk on the stage?" asked Mr. Saenger. "If so, you would not gain the favor of your audience. You are stiff, my dear young lady. Relax a little, smile, make your audience feel that you are happy to find them here to listen to you. Don't walk as though you were going to a funeral. You are supposed to get \$1,000 from

the manager to give a recital. Walk as though the check had already been given to you."

The young lady went back to her chair, rose again, was greeted by much applause by her fellow students and seemed transformed into a real being. Then she sang a love song. When it was all over, Mr. Saenger asked: "What sort of a love song was that; the kind that you would sing about your mother or about a sweetheart?" "Then, if it is about a lover, please do it this way, so that you will give the audience an idea from which they can make a mental picture different from the one you have conveyed to them." The young lady sang again and this time with marked feeling.

To report all that we learned in that one hour in Mr. Saenger's studio would be unfair to Mr. Saenger, as those who listened to his interpretation have to pay to get his point of view, but let it be said that if the students took away as much as this reporter, they surely benefitted considerably.

This introduction to Phradie Wells' recital is quite apropos, inasmuch as the young soprano of the Metropolitan Opera Company is an artist student of Oscar Saenger and her recital took place on Wednesday evening, July 18, at the LaSalle Theater under the auspices of the Chicago Musical College. Miss Wells well illustrated in her program the many advices given in the afternoon by Mr. Saenger to his students. She sang equally well operatic arias, such as *Dich Theure Halle* from Wagner's *Tannhäuser*, *Voi lo sapete* from Mascagni's *Cavalleria*, and songs of the French, Russian and American literature. Miss Wells has a voluminous voice that has been well trained and which, under the guidance of its possessor, produces beautiful tones, modulated and colorful, clear and which showed unmistakably the result of serious study and careful training. The newcomer was very much enjoyed by a large audience that rewarded her efforts with spontaneous applause at the close of each number. Miss Wells was superbly seconded by Emily Miller, who played orchestral accompaniments at the piano.

## MUELMANN JOINS GUNN SCHOOL FACULTY.

Adolf Muhlmann, well known baritone, formerly of the Metropolitan Opera Company, has joined the faculty of the Glenn Dillard Gunn School of Music.

Mr. Muhlmann will incorporate the Muhlmann School of Opera with the Gunn School and will begin the study of repertory in September. The Opera School classes will meet on Wednesdays and Saturdays in the auditorium of the Gunn School.

Mr. Muhlmann's class, which has always been a large one during the fifteen years of his work as teacher and coach in Chicago, has followed him to Bayview (Mich.) for the remainder of the summer.

## JEANNETTE DURNIO PUPIL AT LYON &amp; HEALY HALL.

Dorothy Pound, one of the young pianists emanating from the Jeannette Durnio Studios, who made a successful debut in recital the past season, appeared in the summer artist series at Lyon & Healy Hall on Tuesday and Thursday afternoons this week. On second hearing Miss Pound deepened the splendid impression made when first heard and once more gave evidence of unusual talent coupled with musical intelligence and showed the result of fine training. On this occasion again she did herself as well as her prominent mentor proud by the excellence of her playing.

## FROM EUROPEAN TRAVELERS.

A post card this week from Paris brings greetings from Frederick J. Wessels, the efficient business manager and treasurer of the Chicago Orchestral Association. With Mrs. Wessels he is spending the summer in Europe and according to his card he finds Paris "more wonderful than ever."

From Fontainebleau, Margery Morrison, the widely known coach and repetiteur, writes: "Many thanks for your prompt attention and good publicity in the right number! July 4 was celebrated here by a fine luncheon and popping of corks instead of fire crackers."

## LOUISE ST. JOHN WESTERVELT'S BUSY SUMMER.

Louise St. John Westervelt is doing some very interesting teaching during the summer session at the Columbia School of Music. Together with her chorus and repertory classes, she gives a large number of private vocal lessons to meet the demands of many of her regular pupils who are taking advantage of this summer work and many out-of-town pupils from the South and West. The special vocal course which Miss Westervelt is giving in connection with George Nelson Holt at the school is proving of much interest

to both singers and teachers. At the end of July Miss Westervelt will go to Oceana Beach, Pentwater (Mich.), for a well earned vacation.

## BUSH CONSERVATORY RECITALS.

Jai Chiapusso furnished a piano recital for the summer students at Bush Conservatory, June 20. An interesting and comprehensive program was rendered by this excellent pianist with his customary artistic finish. Liszt, Ravel, Granados, Moszkowski, Albeniz, and Wagner-Liszt made up the program.

Another of the summer series of recitals at Bush Conservatory was given on Tuesday evening, July 17, by Jennie Ekblom Peterson, soprano, and Marion Levin, violinist.

A recital on Thursday evening, July 19, enlisted the services of Fyrne Bogle, pianist, and Robert Quick, violinist, both of whom are artist students of the summer master classes.

## STURKOW-RYDER'S SUMMER NOT IDLE.

Theodora Sturkow-Ryder, the diligent pianist-composer, is devoting her summer to work and as she expresses it, is leading "a double life." In the mornings she works on her next year's repertory and the rest of the day she spends preparing some compositions for the publishers, three of which are coming out this summer.

## E. ROBERT SCHMITZ' RECITAL.

E. Robert Schmitz, who is holding a master class session in the Fine Arts Building, gave an informal recital of piano music on Saturday evening, July 21. His comprehensive program included numbers by Chopin, Debussy, Milhaud, Ravel and began with the Bach-Liszt Prelude and Fugue in G minor and concluded with Liapounoff's *Lesghinka* from transcendental etudes. Mr. Schmitz' appearances in Chicago have been so often recorded in these columns that a detailed review of his playing at this time is deemed unnecessary. Suffice it to say that he was in fine form, and his work was much admired by the large and distinguished audience gathered for the occasion.

## ESTHER WALRATH LASH'S VOICE CARRIES WELL ON RADIO.

KHJ and KFI radio stations in Los Angeles (Cal.) competed for honors at the time when Esther Walrath Lash and Josef Konecny were touring that State. These two artists performed for KHJ and it was through their good work that the station won. Phone calls from San Francisco, Fresno, Hollywood, San Francisco and other points reported that this soprano's voice carried the best of any they had heard last season: "Tones carried clearly and beautifully. Encore requested," they said.

## MUSICAL NEWS ITEMS.

Isadore L. Buchhalter is now settled in his new and commodious studios on the ninth floor of the Kimball Building, where his summer work is keeping him very busy four days each week. The balance of his time he devotes to his Roosevelt Road studios.

Lillie Simonson, soprano, pupil of Karl Buren Stein, was the soloist at the Finnish State Music Festival at Maynard (Mass.), July 19. The Auditorium Trio—Eileen Everett, soprano; Mildred Meyer, mezzo, and Axel Pedersen, basso, all pupils of Mr. Stein—gave a special musical program at Forest Park Community Church, July 1.

Mr. and Mrs. Karl Buren Stein, of the Auditorium Conservatory, will complete the summer term work in vocal and dramatic art on August 4 and leave at once for a month's vacation at Eagle Bay (Wis.)

RENE DEVRIES.

## Sousa and His Band Begin Long Tour

On July 21, at Wilmington, Del., Lieut. Commander John Philip Sousa and his band inaugurated the thirty-first season of this organization by giving two concerts at the estate of Pierre Dupont, Longwood, Pa., the proceeds of which were donated by Mr. Dupont to the Boy Scouts of Delaware and Chester County, Pa. The attendance was estimated at 5,000. The programs contained many musical novelties of America and Europe, including Sousa's two new marches, *The Dauntless Battalion* and *The Nobles of the Mystic Shrine*.

## Henry Hadley Off for West

Henry Hadley has been playing to capacity houses at the summer season at Fairmount Park, Philadelphia. He will leave for the coast, together with Mrs. Hadley, where he goes to appear as guest conductor in the Bowl in Hollywood early in August. He will conduct his newest work, *Semper Virens*, in the Bohemian Club Grove with the San Francisco Symphony Orchestra August 4.

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### Sir Paul Dukas Lectures at Seymour School

During the past year the Seymour School of Re-Education has had many very instructive and interesting lectures at the school. These are continued even through the summer, and a most unusual one was delivered on July 6 by Sir Paul Dukas, formerly of the Russian Imperial Opera and a well known author, lecturer, pianist and musical critic. He spent many years of his youth in Russia and gained an intimate knowledge of the various phases of Russian life. He studied at the Petrograd Conservatory, and because of his wide experience and his poetic and historic background he speaks with authority on the development of Russian music.

After the Bolshevik revolution in 1918 Sir Paul Dukas entered the British Secret Service, in which he remained for two years. In recognition of his valuable aid to the allied cause he was knighted on his retirement.

Sir Paul's lecture, Russian Music Before and After the Revolution, is fascinating because of his actual experience and direct knowledge of conditions in Russia and also because of the vivid manner in which he gives it.

The Russian people, he says, have preserved an extraordinary wealth of folk songs, many of which have decidedly influenced prominent Russian composers and have served as inspiration for great works; in fact almost every Russian composer has used folk songs in some form or other. Some have even incorporated an entire song into an opera. Sir Paul illustrated on the piano and with Victrola records some of the folk songs used in this way, such as a song in Boris Godunoff, the Little Shepherd's Song in Snegourochka and one of the themes of Tchaikovsky's Fourth Symphony. There are still good folk songs to be found in remote districts which have never been published and which are not well known except locally; these may yet prove a source of inspiration to future Russian composers. Folk melodies are easily recognized in the works of such moderns as Scriabin. Although sixty years ago there was, strictly speaking, no Russian school of music, it suddenly sprang into being. The early composers, including Glinka, Dargomyzhsky, and Lerov, were profoundly influenced by folk melodies.

When the Bolsheviks came into power higher education suffered tremendously. The Bolshevik government promoted art insofar as it promoted Bolshevik interests, but they feared for their own safety if there was too much progress. They spread educational propaganda but spent actually about one-eighth of what the Czar had spent on learning. Hundreds of professors of arts and sciences died from starvation. Conditions under which they lived were appalling; many of them were to be found begging on the streets.

An interesting interview with Glazounoff was read by Sir Paul Dukas, in which the noted composer stated that during the past year the number of his pupils had increased but he had had no exceptional ones, the government allowed 3000 rubles toward the tuition of the pupil (the exchange is about 50,000,000 rubles to the dollar!). The concert halls were cold and it was almost impossible to do anything in the line of concert work. One can readily imagine the difficulty of trying to produce music under such conditions.

But in spite of the terrible suppression, and amidst the chaos and horror of things, the Russians, being naturally a musical people, were to be found singing and playing musical instruments whenever and wherever possible.

Musical went under because the Bolsheviks tried to suppress nationalistic tendencies and instincts. Although in many ways, the situation often looks hopeless, conditions are improving, and as they continue to improve, if social liberty is reintroduced and the Bolsheviks give up Bolshevism and become Russians, Russian music will flourish again. There is much splendid material among Russian composers.

In speaking of the national songs Sir Paul Dukas reminded his hearers that the Russian hymn, God Save the Czar, which was really a beautiful melody, was entirely suppressed. In its place is an atrocious folk tune, the Internationale. This is sung on all public occasions and is the one used ninety-nine times out of a hundred. One other melody used is a requiem, which is played or sung on the occasion of the burial of a prominent revolutionary leader. This is a lovely melody but is said not to be of Bolshevik origin. There are two alternatives for the national anthem. One is the well known song of the Volga Boatman, which is truly an expression of the Russian feeling, a great effort to overcome almost insuperable obstacles; the other is a religious melody.

One feels, after hearing Sir Paul Dukas, that in spite of the almost hopeless confusion, suppression and suffering, there is working a tremendous force and great things may be expected in Russian music. The natural musical instinct must finally rise above the disorder.

### Marionette Concert Company a Unique Novelty

The Marionette Concert Company, Charles Drake's unique musical novelty for the coming season, will have two performances in Richmond, Va., next January, under the auspices of Mrs. Channing Ward and the Woman's Club. A matinee to be followed by an evening program the next day, is announced. The performances will embrace vocal and instrumental numbers, operatic scenes and a complete operetta. Caryl Bense, the soprano, whose artistic ingenuity is responsible for this new departure in the concert field, is busily occupied with her assistant artists rehearsing additional numbers and perfecting various pieces of "stage business" for the forthcoming season. Her summer workshop and studios are located in the Catskills at Shandaken. The appearances of her Marionette Company and her own solo engagements promise to make Miss Bense a much traveled artist next fall and winter.

### Yon's Memories of Long Ago Proves Success

William Rogerson, to whom Pietro Yon dedicated his beautiful Memories of Long Ago, has sung this song with such success this season that he intends keeping it on his new programs for next season also.

Barbara Maurel has made a Columbia record of Mr. Yon's Memories of Long Ago, and it will be released in October.

### Hackett Engaged by Chicago Opera

Charles Hackett, the American tenor, who recently made a sensation at Covent Garden, London and at the Reale Teatro of Madrid, has signed a contract with the Chicago Civic Opera Company to appear in Chicago during the next season as guest artist. Mr. Hackett is the second artist to be announced thus far as a guest.

## G. M. CURCI

### SPARTANBURG ANNOUNCES DEAN PARKINSON'S MUSIC CREDITS PLAN

Spartanburg, S. C., July 14.—Awarding of credits for music study in high schools or under private instructors, according to the plan recommended to the State Department of Education by B. L. Parkinson, retiring high school inspector, would be based upon requiring teachers' certificates before their pupils would be eligible for the desired credits. The plan as submitted by Mr. Parkinson was drafted by a committee composed of William C. Mayhew, dean of the school of music at Converse College, Spartanburg; L. Clifton Moise, supervisor of music in the Sumter high school, and H. Andre Schmidt, dean of the school of music at Winthrop College. In the beginning it contemplates the giving of credits only for work done in piano music, and it presupposes that at least three years of preparatory work have been done by the pupil.

Certificates in piano would be granted by the State Department of Education to holders of diplomas and certificates in music from South Carolina colleges and from a selected list of colleges and conservatories from without the State. Certificates from State colleges, however, would be accepted only until the committee on standards and requirements of the South Carolina State Music Teachers' Association could formulate a plan for an accredited list of institutions whose diplomas and certificates will be recognized as the equivalent of the requirements set forth in the examinations for State teachers' certificates in piano.

The examinations would include both theoretical music and tests in practical music, and would be held once a year in Columbia, the capital of South Carolina, under the direct supervision of the Department of Education.

The requirements are that the pupil must take at least one lesson a week of forty-five minutes duration, throughout the school year. The pupil must practice (and this includes theoretical) a minimum of ten hours a week throughout the school year. Lessons or practice omitted for any reason must be made up before the end of the year.

The pupil must be ready to perform at any school function when requested by school authorities. DeL. S.

### Successful Demonstration of Perfield System in Winston-Salem

Julia Prichard, exponent of the Perfield System of Musical Pedagogy, gave a demonstration of the work being done by her large following at her studio in Winston-Salem, N. C., on July 1, before an appreciative audience. The very evidently superior methods of this system were fully demonstrated by the aptness of the students, ranging from six to sixteen years of age, in taking harmonic dictation, rhythmic patterns, and other details of the work. A number of the students gave solos at the piano, which were played with fine tone, appreciation of musical structure and artistic content. Miss Prichard is an enthusiastic exponent of the Perfield work, and is meeting with pronounced success both in Winston-Salem and in Greensboro, N. C., where she also has a studio.

### Mrs. MacDonald Teaching in Cleveland

Harriet Bacon MacDonald, normal teacher of the Dunning System of Improved Music Study for Beginners, Inc., is now in Cleveland, Ohio, at the Cass School of Music, where she is conducting a Normal Class. Mrs. MacDonald will open her Normal Class in Chicago on August 6, teaching

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at the Lyceum Art Conservatory, but in September will return to Dallas, Texas, for a second Normal this season.

### IMMIGRATION AUTHORITIES ALLOW BECKWITH'S FAMILY TO LAND

(Continued from Page 5).

stepped once more on American soil at the Battery, free this time to remain as long as they wish.

Both Mr. Sokoloff and Mr. Beckwith and their families will remain in New York about a week before going on to Cleveland. "Of course it is not pleasant," said Mr. Beckwith, "to meet with an experience like this upon coming to America in perfect good faith, to pursue my profession here. When I came in last winter alone I had no trouble. It is rather shocking to be told that one's wife and children are 'immigrants' and subject to possible deportation. Of course, I should not have remained a moment had the board decided against them. I realize, however, that it was merely a case of the immigration officers doing their duty. The officials were very kind to take such interest in the case and to facilitate matters as they did. We were treated with courtesy throughout." H. O. O.

### A. F. Venino Vacationing in New York

A. F. Venino is vacationing in New York after the cessation of his yearly activities as head of the piano department of the Music School of the University of Washington, at Seattle.

### Meisle Engaged for Chicago Opera

Word comes from Chicago that Kathryn Meisle has been engaged by the Chicago Civic Opera Company for next season and will probably make her debut in a Wagnerian role.

### Karl Scheidemantel Dead

Dresden, July 2.—Karl Scheidemantel, the celebrated baritone, long connected with the Royal Opera in Dresden and the Weimar Court Theater, died here in his sixty-fifth year. R. P.

### Carre Louise Dunning Due in New York

Carre Louise Dunning left Portland, Ore., on July 25 for New York.



## SUZANNE CLOUGH

mezzo soprano  
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"Second to none."—Syracuse Herald.

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### ERWIN NYIREGYHAZI

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Photo by Mishkin, N. Y.





**JOSEPHINE LUCCHESI,**  
photographed at her summer home in Highland Park, Ill., which she is occupying during her engagement with the Ravinia Opera Company. The Philadelphia Forum, which has again taken over one of the performances of the Philadelphia season of the San Carlo Grand Opera Company, has stipulated that the opera must be Lucia with Josephine Lucchese in the title role, making a "guest" appearance, as, owing to her concert engagements, Miss Lucchese will not be a regular member of the organization next season.



**FREDERICK GUNSTER,**  
tenor, has been singing the following Mana-Zucca songs with much success: *Rachem, Top o' the Morning* and *The Old Mill's Grist*.



**HANS HESS' NEW HOME AT HIGHLAND PARK, ILL.**  
where the cellist is holding a special summer course for cellists. Together with teaching, preparing cello programs for next season, and his garden, Mr. Hess is enjoying a busy summer. The small oval shows Hans Hess and his secretary, C. L. Reyburn, in the Hess Tulip Garden. At the right is a corner of the music room.



#### A MEETING IN VIENNA.

Elsa Alsen snapped under the arcades of the Vienna Staatsoper after a strenuous rehearsal for her Vienna debut as Brunnhilde which brought her a signal success. Theodore Spiering, another recent visitor to the Austrian capital, is seen between Mme. Alsen and Elisabeth Schumann (center), the Viennese soprano. Dr. Paul Stefan, the Vienna music critic, is at the extreme right of the picture. (Photo by Paul Bechert, the MUSICAL COURIER's Vienna correspondent.)



#### CAVALIERE A. SEISMIT-DODA,

vocal teacher and composer of *Dream*, dedicated to and sung by the late Enrico Caruso; *Querida*, dedicated to and sung by Titta Ruffo, and many other songs. An excellent Victor record has been made of *Querida*.



#### MANA-ZUCCA AND IRWIN M. CASSEL.

Accompanying is a very recent picture of Mana-Zucca, the well known composer, and her husband, Irwin M. Cassel. The former has been turning her attention of late to creating some splendid pieces for the early piano grades. Her latest contribution is *In Bibleland*, a set of twelve children's songs, for which Mr. Cassel has supplied the lyrics. (Campbell Studio photo)

#### MARK OSTER.

Mark Oster, the American baritone, whose popularity as opera singer and pedagogue has steadily grown since his return to his native land, has been well schooled abroad at the Vienna Conservatory, Vienna, Austria, from which he graduated, finishing his musical education at Milan, Italy. He began his active career by touring the large cities and musical centers of Europe, carrying back with him many press encomiums and expressions of the public, which pay high tribute to both his voice and art, and since his arrival here has added much that is commendatory to his successful appearance in concert and grand opera. Mr. Oster stands high as a musician and pedagogue and is the possessor of a commanding personality. He is a routinized grand opera artist whose voice and school are conceded to rank him among the best baritones. His equipment histrionically is on a par with his tuneful baritone, which is large in volume and range as well as specially vibrant in delivery. His past appearances with the Chicago Civic Opera Company and recent appearances as a member of the Ravinia Opera Company brought forth pronouncements expressing much praise from the exacting Chicago press. He is compelled by promise to devote a large portion of his time to teaching at his inviting Kimball Building studio.







ALMA SIMPSON,

the American soprano, who recently returned from an extensive concert tour of the West India Islands on her return from Europe where she sang the greater part of last season. At present Miss Simpson is summering in the Canadian Rockies. (Photo by Strand)



MARIE TIFFANY

in her dainty costume which she wore at an orchestral recital given on June 12, at the National Federation of Music Clubs' Biennial held recently in Asheville. The orchestra was under the direction of Henry Hadley. Miss Tiffany sang a group of American songs. The two which perhaps attracted the most attention were *The Time of Parting*, by Henry Hadley, and *Chinese Mother Goose Rhymes*, by Bainbridge Crist. All of the numbers were given orchestral accompaniments.



WINNER OF THE GRAND PRIX DE ROME.

This is Jeanne Leleu, twenty-five years old, who has just won the highest prize in French music, the Grand Prix de Rome. She is only the second woman to win this in the history of the Conservatoire, the first having been the late Lili Boulanger in 1913. (Photo by Key Stone View Co.)



WELL KNOWN FIGURES AT THE BULL FIGHT.

This picture taken at the arena of Verona, Italy, was on a post-card, on the reverse of which Raisa wrote as follows: "Here we are in the arena during a bull fight, Mr. and Mrs. Polacco, Mr. and Mrs. Montemezzi and we two. We both feel splendid. Mr. Rimini will sing in the King of Lahore and I will rest and study. I did not want to give up my vacation. Well, how are you? Drop a line some time. Always I think of you. Our best wishes and love. Raisa-Rimini."



PERCY GRAINGER.

This is a very recent photo of Percy Grainger, taken in Frankfurt, Germany, shortly after concluding a successful European tour. He is at present busy composing but will shortly visit his friends, Mr. and Mrs. Frederic Delius, at their home in the Hills of Norway, after which he will sail for America the latter part of August to prepare for his coming American tour, which opens in Holyoke, Mass., on October 16. From then on he is heavily booked. (Photo by Prof. Alfred Krauth, Frankfurt)



CESAR SAERCHINGER.

General European Representative of the MUSICAL COURIER, and his trusty typewriter hard at work in a hotel at Zürich, turning off the report of the Zürich Festival which appeared in the MUSICAL COURIER of July 12.



TWO VIEWS OF THE SALON OF RENEE CHEMET'S PARIS HOME.

where the French violinist is at present, preparing programs for her tour next season in America, under the direction of H. Godfrey Turner. Miss Chemet's brilliant success of last season has aroused interest throughout the country and she will be heard in a number of cities that were unable to secure her last year, during her limited time in this country.



## HARRIET VAN EMDEN FOUND EUROPE MOST APPRECIATIVE OF HER SINGING

American Singer Forced to Undergo Many Inconveniences and Displeasures in Travelling, But Wins Her Audiences  
Nevertheless—Her Experiences Prove Interesting

When Harriet Van Emden, a young American singer with a naturally beautiful voice and unusual interpretive skill for one so young, made her New York debut a season or two ago, she created quite a stir. To be sure, she was a pupil of the famous Sembrich, but then she was endowed with so much in her own right that people predicted a brilliant future for her. Miss Van Emden was one of those newcomers who come forth each year to let the public and critics judge



AT LAKE GEORGE.

Two of Mica Sembrich's young pupils, Queens Mario and Harriet van Emden, meet after a most successful winter's activities. The former is a member of the Metropolitan Opera Company and the latter is well known in foreign concert fields. (Photo by G. T. Rabineau)

of their talents, but she was one of the few who are remembered.

After recitals in various parts of the country during her first season, she went abroad. That was about a year ago last month. Hardly had she landed than word came back of her splendid success in various cities in Holland, followed by equally enthusiastic reports from Germany, Hungary, Czechoslovakia, Denmark, Sweden and England. Miss Van Emden filled thirty-nine concerts in less than a year and will return to Europe in August (she is now on a visit to her parents in New York) to make several more tours, including a number of engagements.

Miss Van Emden has been re-engaged for an appearance at The Kursaal, Scheveningen, and also as soloist with the Arnheim Orchestra, in addition to singing in Amsterdam, under Willem Mengelberg. Later she will appear in Paris, Brussels, Zurich and Berne, with two appearances in London and a tour all through Holland. During the month of November, the young singer will have fifteen concerts in Holland alone. The first of the new year she will return to America for a concert tour.

Miss Van Emden has many pleasant memories of her recent trip to Europe. On shipboard she met Willem Mengelberg, whom she found most charming. Then in Copenhagen, following her recital there, she had the pleasure of again meeting Bergit Engel, who visited America several seasons ago. Mme. Engel was singing at the opera there and had a tour through Holland in the winter. In speaking of her concert in Copenhagen, Miss Van Emden said that after her first group, she told her mother that out front in the audience she had seen a gentleman, who seemed to be so in sympathy with her and so interested that it made her feel very much at home. He seemed such a "perfect darling." After the concert, Miss Van Emden was much surprised when Bergit Engel introduced this same gentleman as her husband. Following her first concert in Copenhagen, Harriet Van Emden gave another recital there,

which paid for itself—quite an achievement—and they wanted her to give a third, but her engagements would not permit.

In going over the details of her tour of Germany, Miss Van Emden said: "I enjoyed singing in Germany immensely, but there were many hardships in travelling. I began my tour in November. In Leipzig I caught a bad cold and the next day had to leave for Dresden. Unable to get proper reservations, we were obliged to take a little unheated room. I coughed and sneezed all night and the next morning—the day of my concert there—my accompanist was worried. My cold was no better and he thought it best to cancel the concert. I refused to listen. We went to the theater—an ice house. After my Schubert group, which, encouragingly went without any trouble, the manager came back to me and said if he had not heard my cough, he wouldn't have believed I had a cold, for he hadn't heard such singing in years. Everything went well until after the third group. To my horror I found that my speaking voice had gone. The manager announced that I was ill and could not continue. And then the audience was wonderful. They cried, 'No, no, it is beautiful singing. Please don't let her stop.' But I couldn't go on and they called me back eleven times, some in the front rows calling out: 'Don't feel badly. It was lovely.' The papers the next day were equally kind."

"The following Thursday I was scheduled to sing in Hamburg. There the audiences are very critical and a singer cannot get away with anything twice. All day Tuesday I stayed in bed and on Wednesday we left. The train was unheated and we sat and shivered all the way, drinking one cup of tea after another in order to keep warm. In fact we drank so much that I couldn't bear to see the stuff for weeks after. The day of the concert came and I was in such a state that I told the manager I wouldn't go on the stage unless he told the audience just how I felt. He did not believe it the thing to do. At any rate, the concert went beautifully and I did not show a trace of the cold. And my criticisms were quite wonderful. The next day we went to the dress rehearsal of Dr. Carl Muck's orchestra. Hardly had we been seated when we noticed that something was wrong. The manager told us that Dr. Muck had just been told that the soloist scheduled for Sunday would be unable to appear. And there was no one who could be secured to take her place at such short notice."

"Isn't there?" I asked slyly.  
"You?" he answered, divining my meaning.  
"Of course."  
"What can you sing?" he asked.  
"The question is," I said, "not what can I sing, but what can I get." You see I did not have all my music with me.  
"Wait here," he said, as he rushed off to talk with Dr. Muck, first saying, however, that I would, of course, have to sing for him first.

"Well, I did sing with the orchestra on Sunday and also Monday, but without being obliged to have an audition beforehand. Dr. Muck was lovely to me and I later had the good fortune to meet him again in Holland."

These are only a few of the many interesting episodes that were crowded into Harriet Van Emden's tour, and she is looking forward already to her return to Europe in August. She is on the other hand also anticipating her tour of America next season, beginning in January, for after all she is an American and she says it is so easy to be forgotten—if one stays away too long.

J. V.

### Seagle Summer Colony Large and Busy

The Oscar Seagle music colony at Schraun Lake, N. Y., is experiencing the busiest summer of its history, and over a hundred singers from all sections of the country are spending the season there, studying with Mr. Seagle and the associate teachers with whom he has surrounded himself.

Due to the affiliation of Mr. Seagle with Jean de Reszke, the school is now known as The de Reszke-Seagle School For Singers. After the middle of October the school, and a large number of the colony will be transplanted to Nice, France, for the winter, where the work will be continued under the supervision of Jean de Reszke. Until that time Mr. Seagle will continue teaching at Schraun Lake.

For the first time, practically all the Seagle pupils are living together. Mr. Seagle has built dormitories and accommodations for them on his own place, brought up some fine southern cooks from his Chattanooga, Tenn., family home, and the entire colony lives together as one big family with Mr. Seagle as the paternal as well as artistic head. There is seclusion and privacy on his large estate of nearly a thousand acres, well removed from the thoroughfares, and conditions for study are ideal.

After spending the winter in Nice, Mr. Seagle will return to America early next summer and again surround himself with pupils at Schraun Lake.

### Amy Grant Explains Bluebird

Amy Grant, who is well known through her interesting presentation of operas, their plots and construction, appeared before the

Young Musicians' Guild, Inc., at the Knabe Concert Salon on Thursday evening, July 19. In a fascinating way Miss Grant explained the construction of the score and showed the development of the plot of Maeterlinck's Bluebird.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### MUSIC AND SONGS IN BOOKS.

"Will you kindly give me some assistance in planning a club program? The work for the year is What We Are Reading, and my subject is Music and Song in Books, the musical side to be developed. The list given is: Indelible, Elliot Paul; The Lark, Charles D. Burnett; Song of the Lark, Willa Cather; Traddie's Luck, A. Schaeffer. I propose to give a brief synopsis of two or three of these books and work out my program on one. I am trying to find something out of the ordinary, not just reviewing the book and giving the musical numbers therein mentioned. If you can give me any suggestions or the name of any book bearing on this subject, I shall be truly grateful."

The Bureau does not exactly understand what you wish to do. If the general plan is as you say, it seems that the logical thing to do would be what you propose, that is: review the book and the music of which it treats; using the same for musical illustrations. If you are limited to the four books which you mentioned, it is hard to see how the subject could be treated in any general way.

### Schipa Organizing Italian-American Syndicate

Italy will be inoculated with the virulent germ of American moviedom, and the ornate and stately palaces in the land Columbus gave us will be duplicated in the larger Italian cities according to Tito Schipa, famous operatic star, who is organizing an Italian-American syndicate for the purpose.

Schipa, who has pledged five million liras of his personal fortune in the undertaking, has had tentative plans drafted for the erection of the first theater at Milan. It is patterned after the famous Chicago Theater and will be opened during the International Exposition at Milan in 1928.

It is understood that the theater will be designed and built by American men and methods and that its policy will be on a par with that of the leading American motion picture theaters with respect to first run films and presentation novelties.

Associated with the opera star in the venture are several members of the Italian government and a group of Italian and American bankers. Agents of the group are now in Italy making arrangements for property purchases, and complete announcements of the general plans will be made as soon as the business details relative to the formation of the organization are completed.

### What Thomas James Kelly Pupils Are Doing

To be recorded in the annals of music among strange places in which to give song recitals is the recent experience of Edith Clair Elliott, a gifted Kentucky student of Thomas James Kelly of Cincinnati Conservatory of Music. Miss Elliott sang for the men in a salt mine 1,000 feet underground, thirty-five miles from McPherson, Kans.

### Clarence Urmy Dead

The local music fraternity of San Jose, Cal., mourns the passing of Clarence Urmy, who for many years was an outstanding teacher of the city and who for the past fifteen years was music and dramatic critic on the Mercury-Herald.



ALICE NIELSEN, charming soprano, who recently delighted a large audience at Bedford Hills, N. Y., where she appeared in a benefit concert.

**CARLOTTA RUSSELL**  
SOPRANO

**SYDNEY KING RUSSELL**  
Composer of Songs

The Song of the Hill  
Little Green God with Eyes of Jade  
Children of Men (2 keys)  
Little Heart of Mine  
Told at Twilight (for piano)



# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO LOOKING FORWARD TO GRAND OPERA

### Local Notes of Interest

San Francisco, Cal., July 13.—Gaetano Merola, operatic conductor, who successfully produced a short season of opera last year at the Stanford Stadium, will again offer opera here in October. Already a subscription of more than \$40,000 has been pledged in advance of the sale, which proves the people of San Francisco are eager to support an organization of their own, of as high an artistic standard as Mr. Merola guarantees. The plan is to use as much artistic material as can be secured in this section of the country, which means many San Francisco singers will be given the opportunity in small roles. For the past six weeks Mr. Merola has been directing over 125 voices for the chorus. A splendid ballet is also being prepared, and the San Francisco Orchestra has been engaged with Mr. Merola wielding the baton.

Among the artists who have so far been engaged are Giovanni Martinelli and Beniamino Gigli, the leading tenors. Giuseppe De Luca, baritone, will be heard here for the first time, as will Adam Didur, basso. Among the others will be Queena Mario, and our own Doria Fernanda, now a member of the Chicago Opera, and Bianca Saroya. In conjunction with Puccini's popular operas Merola will present here for the first time the trilogy of one-act operas: Boito's *Mefistofele*, *Andrea Chenier*, *Romeo and Juliet*, and several other operatic "standbys." The season is to be given in the Civic Auditorium, which will be transformed, with the seating arrangement in the form of a horseshoe, which will enable the listeners to both see and hear from all parts of the house.

With the money guaranteed, the stars, musicians, ballet and chorus all with signed contracts and Merola very enthusiastic, San Francisco is all anticipation of the forthcoming project and is behind Merola in spontaneity and cooperation.

### CALIFORNIA STATE MUSIC TEACHERS HOLD CONVENTION.

The annual State Convention of Music Teachers was held in San Jose on July 4, 5 and 6. The convention opened with a banquet held at the Hotel Vendome which was followed by a reception. Frank Carroll Giffin, a State director of the association, acting as toastmaster, introduced Z. Earl Meeker, State president, who officially opened the convention. Reports of the various branches were read by the representatives, which proved the steady growth and an alertness to the needs and possibilities of the music teachers. Cora Winchell, music critic of the San Francisco Journal, brought greetings from the press, and Alfred Metzger, editor of the Pacific Coast Musical Review, gave an interesting discourse on the expansion of the association to a Pacific Coast organization which should include Oregon and Washington. A musical program followed.

### NOTES.

An interesting musical visitor to arrive in San Francisco from New York is Margaret Hughes, pianist and accompanist. Mrs. Hughes is to remain here, her former home, until September, then returning to New York to resume her activities by starting on a long tour with Frances Alda. This engagement will bring Mrs. Hughes again to San Francisco in October, when she will appear on the program both as soloist and accompanist. Mrs. Hughes was last heard here as accompanist for Madame Gadske, making a sensation through the brilliancy of her performance. Mrs. Hughes enjoys as much popularity in the East as she did in the West, and is being welcomed by her many friends and admirers.

Rose Florence, mezzo-soprano, is conducting a large class

of pupils who are continuing their work under her guidance throughout the summer. Madame Florence has a studio in San Francisco, and a class in Belvedere, where many pupils from many nearby cities are to receive her instruction.

Uda Waldrop, San Francisco's municipal organist, appeared before the medical convention at the Civic Auditorium on the afternoon of June 28. He was given an ovation and was forced to add many extra numbers to his generous program. Mr. Waldrop appeared with equal success at the Auditorium before the National Educational Association. At present Mr. Waldrop is enjoying a well deserved vacation.

Alice Seckels, associate manager of Selby C. Oppenheimer, is enjoying a few weeks' recreation in Southern California. Miss Seckels will return soon to prepare plans for her Matinee Musicale series, which has taken a strong hold on the concertgoers here during the last few seasons. She will present an interesting list of artists on her forthcoming course.

Manager Frank W. Healy announces as his first attraction of the 1923-1924 season Madame Frances Alda, who with Lionel Tertis, viola virtuoso, will give a recital in the Civic Auditorium the end of October. These artists are only two of the fine surprises Mr. Healy promises his patrons for the new season. C. H. A.

## PALO ALTO SUMMER RECITALS

Palo Alto, Cal., July 6.—The music pupils of Warren D. Allen and Esther Houk Allen gave a uniformly finished program at the Community House on June 10. The children showed ability and technical skill both vocally and on the piano. This concert was perhaps the most praiseworthy of all the recent recitals.

A series of three dedicatory musical events took place on June 10, 11 and 12, in the Methodist Church, where a new pipe organ, valued at \$20,000, has been installed. The first was a program of organ numbers, together with chorals by the Morris Club and solos by Warren Watters and Ruth Madden, violinist. The new organ has a total of 1,514 pipes, and is augmented with a full set of chimes. Several unusual features are included in this instrument, such as the five-rank dulciana mixture stop, the Lieblich Gedeckt stop (copied from an old organ made in England, and probably not duplicated in this country), and the flute-like clarabella. The second concert was given by Warren D. Allen, organist of Stanford University, and designer of the new instrument. It is said this organ is the finest in California except for the one in the Memorial Church at Stanford. The third concert was given by visiting organists under the auspices of the Northern California chapter of the American Guild of Organists. A long program of well-known organ numbers was interpreted by Virginia de Fremery (Oakland), William W. Carruth (Mills College, Oakland), Beatrice Clifford (San Francisco), Warren D. Allen (Stanford University) and Latham True (Palo Alto), who will hereafter preside at the console of the new organ. Capacity audiences attended all concerts.

Helen Haist, contralto, of Oakland, a frequent soloist in the Stanford Memorial Church during her college days, was the artist at this Sunday's Community House concert. Her voice has improved a great deal during the last two years, and gave evidence of careful training. A large audience applauded her vigorously. Mabel Marble was the exceedingly satisfying accompanist.

The seventh annual spring concert of the Morris Club took place July 19 in the Woman's Club House, before a packed hall. The Morris Club, George B. Little, director, is an organization of unusual merit, and its concerts deserve to rank among those of professional ensembles. These two

dozen men gave an interesting and well-balanced program, assisted by Mrs. Eliot Blackwelder, violinist, and Mrs. Charles Moser, accompanist. The singers were forced to repeat the last two numbers, and other encores were demanded.

After listening to selections from Beethoven sonatas for an hour on Sunday, June 24, at Community House, the audience still wanted more. Dr. Henry Lanz, pianist, is to be congratulated upon his well-chosen program, which included the Moonlight and the Appassionata sonatas. C. W. B.

## PORTLAND MUSIC ITEMS

Portland, Ore., July 14.—Thanks to the Oregon Daily Journal, M. Chiffarelli and his band are to give a series of concerts in the city parks. The Journal has raised \$6,000 with many citizens subscribing to the fund, which is still growing. Summer band concerts were suspended several years ago, due to a municipal economy scheme.

Steers & Coman, local concert managers, have booked the Chicago Grand Opera Company for four performances at the Public Auditorium next March. A guarantee of \$61,000 has been underwritten by forty-nine Portlanders.

Campbell's American Band, Percy A. Campbell, conductor, played for President Harding at Multnomah Field, July 4. A huge crowd came to hear the President's address.

In honor of Emil Ema, composer-pianist, and the Society of Oregon Composers, the State Women's Press Club gave a dinner at the Benson Hotel June 30.

The following pupils of the Calbreath Music Studios were presented in recital at the Multnomah Hotel: Loie Thayer-Neimeyer, Rose Parker and Ruth Zanders, vocalists, and Myrtle Noorlin, Doris Gramm and Beneta Buchtel, pianists. Vivien Patterson furnished the accompaniments.

Honoring Mr. and Mrs. Louis Victor Saar, of Chicago, the Ellison-White Conservatory of Music gave them a reception on July 9. Mr. Saar has a master class at the conservatory.

Paul Petri, tenor, has returned from Washington, D. C., where he went to direct the Al Kader Chanters at the Shrine convention.

David Campbell, director of the Ellison-White Conservatory of Music, is spending the summer in New York City. J. R. O.

## San Jose Entertains California M. T. A.

San Jose, Cal., July 11.—The thirteenth annual convention of the Music Teachers' Association of California was held here July 4, 5, 6 and 7. The convention opened with a banquet, Frank Carroll Giffin acting as toastmaster, with addresses by Walter Bachrodt, superintendent of the city schools, and Judge T. B. Brown of the Superior Court.

Thursday, July 5, sessions were held at the College of the Pacific, with roundtable discussions on voice and piano, including an address by Gertrude Field, director of the San Francisco Community Settlement School. Programs were rendered by prominent artists. The evening program was given at the San Jose State Teachers' College auditorium. Vernice Brand, contralto, from San Diego; Oli Mas Mathews, violinist, from Santa Barbara; Laurence Strauss, tenor, of Brooklyn, and Elwin Calberg, pianist, from Oakland, presented interesting selections.

Roundtable discussions occupied the delegates' time until Friday afternoon, when, after a drive through the Santa Clara Valley, a concert was given at the Stanford Chapel by Warren D. Allen, university organist, assisted by Esther Houk Allen, contralto.

The works of Northern California composers were presented Friday evening, July 6, at the State Teachers' College, the outstanding number being the Sarabande and Variations, by Pierre Douillet, from San Francisco.

Business of the association and an inspiring address, How Public School Music Contributes to the Business of the People, were the closing features of the convention. (Continued on Page 34).

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## OPINIONS OF THE PRESS

### Alice Nielsen Delights Bedford Hills Audience

Alice Nielsen scored a brilliant success recently when she sang at a benefit concert for the Bedford Hills (N. Y.) Community House. The appended will best describe the impression the charming singer made:

"It doesn't seem possible!" they repeated. "This in a country village—music like this! It doesn't seem possible! Not possible!" But the credit, this time, was due not to the Community House management but to the goodness and generosity of one woman—a woman greatly gifted with two geniuses—music and friendship—both divine.

Alice Nielsen's voice and art are today finer than ever before in all her brilliant career. And hundreds of thousands, all over the land, are the happier because of them. But that she should lavish their beauty for one long evening as a free gift, upon us here—goes beyond music and art and rises to the height of love itself.

And, again, had she not that quality of super-friendship, whose reward is ever in kind, she could never have commanded as she did, just at the hint of her own desire, the glad assistance of other artists of the magnitude of Grisele and Verchamp.

Then came the first group of five songs by Mme. Nielsen, displaying, particularly in the Fairy Pipers and The Weathercock, the finished artistry of the singer in the lighter realm of song. Responding to prolonged applause, and after the presentation of a large bouquet of pink roses, Mme. Nielsen sang with much feeling Way Down Upon the Swane River.

Then came a group of songs in French, in which Mme. Nielsen again demonstrated her art as a singer as well as her perfect enunciation, so noticeable in her rendering of English. For an encore she sang Annie Laurie and brought down the house.

Then came the closing numbers by Mme. Nielsen. But Late in Dance, by Arensky, and Un Bel di, from Puccini's poignant opera, Madame Butterfly, rendered in Italian. The singer's gifts of a beautiful legato, perfect breath control and dramatic intensity appeared at their best in poor Cio-Cio-San's aria and brought to the minds of those familiar with the singer's career the days, a few years ago, when she created the part of Butterfly while a member of the Boston Opera Company. At this, the applause got beyond the power of hands and even feet to express. "Brava! Brava! Brava!" rang from the house.

In response Mme. Nielsen gave Tosti's Goodbye, Summer, which she sang with all the feeling with which that well known dramatic song can be invested.

And here it may be told that a great professional critic had come from the city that night to sit in judgment on Alice Nielsen's voice. Through the previous numbers he had listened in growing approval, mathematically compiling her points—until the Goodbye Summer. Then—brava, Nielsen, brava!—all his own art left him. Suddenly the critic was no longer a critic at all but just a man like the rest—a man with his heart in his throat—a man who did not even know that the hot tears were raining down his cheeks.

As for the picture: Madame Nielsen, with her radiant face and winsome figure, was a pleasure to the eye. Her "stage presence" is charming. Her graceful ease is entirely free from mannerisms, and when she emphasizes a point or finishes a song with a little gesture, that gesture is chosen with a delicacy and executed with a dainty gaiety that is like a child's presentation of a flower.—The Westchester Times, May 29, 1923.

### Bos a Peer in His Field

It is a foregone conclusion that Coenraad V. Bos will be highly praised by the critics following an appearance as accompanist for any artist. Appended are a few representative criticisms won by him during the past season:

Coenraad V. Bos demonstrated that he is one of the very best accompanists as well as pianists that have ever been here. He was heartily applauded for his solo work.—Daily Graphic, Pine Bluff, Ark.

For accompanist Mme. Hempel has Coenraad V. Bos, who is without a peer in his field. He seems to possess everything that an accompanist should have, and in just the right proportions. One could not help wondering whether Jenny Lind fared as well!—Rocky Mountain News, Denver, Colo.

Mr. Bos not only handled his accompaniments with rare musicianship, but played a group of piano solos brilliantly.—Morning News, Dallas, Texas.

Elena Gerhardt sang to a huge audience in Carnegie Hall. It was something more than singing, however. It was transmitting poetic conceptions through musical and verbal symbols illuminated by recreative art. And in this she had invaluable assistance at the piano by Coenraad V. Bos.—American, New York.

Mr. Bos, at the piano, was perfect. There are several superb accompanists; there is but one Bos. He is not an auxiliary, he is an essential to the work presented. Like the Chauve-Souris, he must be experienced to be appreciated. There is an innate quality and flawless finish to him that makes difficult bold description.—Register, Wheeling, W. Va.

Mr. Bos seemed to me a pianist of unusual parts. I do not recall an accompanist among the many good ones of the past three years who approached him in sympathetic interpretation.—Daily Capital, Topeka, Kans.

### Buffalo Critics Laud Harold Morris

Accompanying are two splendid press notices received by Harold Morris following his recent successful appearance in Buffalo, N. Y.:

Harold Morris is a pianist of tremendous technical powers, and is one of the younger school of artists who has won a stellar reputation. His virtuosity was brilliantly revealed in the polonaise by MacDowell and polonaise in A flat major by Chopin. One of his own compositions, scherzo from sonata in B flat minor, received flattering applause. His second group disclosed the breadth of his equipment, particularly the Liebestod from Tristan und Isolde, in La Campanella by Liszt his technical prowess made this the triumphal performance of his program.—Buffalo Courier.

Harold Morris is a gifted young American pianist who gave an excellent account of himself. A tone both full and suave, a clean cut and sure technique, a touch ranging from delicate charm to one of massive force, and considerable individuality in his treatment of the compositions he plays, are valuable assets in the work of Mr. Morris. He gave the MacDowell polonaise with much brilliancy and proved well equipped to meet the tremendous exactions of the Chopin A flat polonaise. Another number which displayed the command of clarity and velocity was the Liszt Gnomonreigen. His own scherzo proved very attractive, both in itself and its delivery.—Buffalo Express.

### Werrenrath Interrupts Vacation for Concert

Reinald Werrenrath interrupted his vacation in order to fill a special date in Stevens Point, Wis., after which he returned to his camp in the Adirondacks. The Stevens Point Daily Journal, of July 13, commented in this wise:

Reinald Werrenrath is an engaging chap, and with a voice that is as golden as his, provided entertainment that is hard to surpass. There is a rich dramatic quality about his singing, and there is just as much sweetness. Werrenrath's concert was fresh and chosen with a care for summer weather.

That the operatic stage has lost a star was shown by Mr. Werrenrath's artistry in the rendition of the Prologue to Pagliacci. Duna and On the Road to Mandalay were heard in a more masterful fashion than ever before.

### Grace Mayer Wins Critical Praise

Grace Sefton Mayer, a former pupil of Oscar Saenger, announces that she has made arrangements with Management Ernest Briggs, Inc., to present her in recital during 1923-24, featuring both old and new Italian folk songs. Included in her program is Consuelo's Air from Vittadini's

Anima Allegra, which she gave with much success before women's clubs and schools in Pittsburgh and elsewhere last year.

Among the most popular numbers of Miss Mayer's work last season was Le Piu Belle Canzoni D'Italia, by Gene Sadero. This is made up of very old folk songs of Italy in the original words of the country where they developed, but newly arranged by the composer.

The reception of Miss Mayer's recitals is best told in the words of the Pittsburgh Gazette Times:

A musical program of unusual excellence featured the day when Grace Sefton Mayer gave a program of Italian songs by Respighi, Giulia Recl, Guarneri and Marchesi (in the Woman's City Club). She has a pleasing voice and stage presence, and her rendering of a part of the new opera Anima Allegra by Vittadini was accomplished with dramatic ability and a keen interpretation of the emotional quality.

### High Praise for Cecile de Horvath

Cecile de Horvath scored a great success in her recital in Oklahoma City on March 15. The management wrote her afterwards: "I have not heard one word about your concert that was not praise." The notice in the Daily Oklahoman reads:

An artist with a distinctive style—a woman with a pleasing personality, is Cecile de Horvath, pianist, who appeared in concert in the Central High School auditorium as the third attraction of the Ladies' Music Club. A cordial manner, a radiant smile plus a gown of velvet in a rich warm shade of red, immediately dispelled whatever bit of chill and dreariness of the outside world that had crept in with the audience, and with her first number Mme. de Horvath had completely won her auditors.

Except for the Chopin sonata in B minor, the Schubert-Liszt Hark, Hark the Lark and the Wedding March and Dance of the Elves from the Midsummer Night's Dream (Mendelssohn-Liszt), the program was made up of numbers not so well known to concert audiences. To this fresh interest in the program itself was added the charm of Mme. de Horvath's individual interpretation, her delicate and marvellously beautiful touch, her facility of execution and temperament. Mme. de Horvath plays with an unerring technique and brilliancy, showing a fine conception of the subtleties of the piano, its dramatic scope and emotional variety.

A noticeable feature of the program was the evident enjoyment of her work by Mme. de Horvath, who was generous with her encores and pleasantly patient with those in the audience who arrived late.

### Henry Hadley Conducts in Philadelphia

On July 9, Henry Hadley made his reappearance as conductor of the second season of the Fairmount Park Symphony Orchestra at Lemon Hill, Philadelphia, before an audience that numbered 7,000. According to the Ledger:

Henry Hadley was the conductor and upon his appearance he received a reception the cordiality of which has been seldom equaled in orchestral concerts given in this city.

As was the case last season, the character of the audience was very far beyond that of the usual out-of-doors concert. The audience resembled that of a Saturday night concert of the Philadelphia Orchestra more than that of the usual summer concert assemblage. It was both attentive and discriminating. Mr. Hadley is one of the finest of present-day American musicians and conducted the difficult program with great feeling as well as attention to the technical detail upon which every orchestral performance must have its basis of excellence.

The first evening of the series was a decided success from every standpoint. The program moved with commendable action and there was neither hurry nor delay. Every number was cordially received and each score marked success.

### Additional Tributes to Gay MacLaren

The following press tributes from Chicago tell their own story:

Gay MacLaren has just given Chicago a remarkable performance of the whole romantic drama of Romeo and Juliet, speaking the lines and impersonating on the Playhouse stage all the principal characters. Incredible as it seems, she is not only a very lovely Juliet—fresh, girlish, responsive—but a petulant and aged nurse; not only a romantic Romeo, but a fiery Tybalt, a philosophic Friar Lawrence, a cringing apothecary, a lordly Montague and all the rest, including the attendants. Miss MacLaren makes the announcement of each scene

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and immediately merges her personality in that of the character speaking. It is a marvelous bit of necromancy, for so perfectly are the different voices produced, the gestures made, the carriage of the body changed to suit the characters, that the stage is peopled with Capulets and Montagues and the dead lie strewn under foot. Miss MacLaren exhibits talents most unusual, and holds her audience in breathless silence through the entire play. Her acting of the potion scene is as dramatic as any of the great Julietts have shown.—*Millie Morris, The Daily News, May 11.*

This sort of thing undoubtedly displays fine imagination on the part of the speaker, and almost as agile a mentality on the part of the audience. One's fancy must jump with supreme nimbleness. It is Miss MacLaren's best trick that she can cause these necessary bounds and not let anyone perceive their necessity.—*Chicago Daily Journal, May 9.*

### Mary Wildermann Heard via Radio

Mary Wildermann, the very gifted concert pianist and teacher, was secured by the Radio Corporation of America to play a program which was broadcasted from station WJZ, Aeolian Hall, on July 13. The composers presented were



Sol Young photo.

MARY WILDERMANN

Bach, Chopin, Brahms and Liszt. This same station was fortunate enough to arrange another date with this artist, August 3, when she will be heard in works by Beethoven, Saint-Saëns, Rubinstein and Leschetizky, with whom Miss Wildermann studied.

This successful concert artist and teacher, who has a large class during the summer at her St. George, Staten Island, residence studio, is preparing for a busy fall term. Her services are now in such demand that her artist-pupil and assistant, Mrs. Edgars, will conduct special preparatory courses for young pupils under Miss Wildermann's supervision. In addition to private instruction, it was found necessary to form classes of four pupils for both the preparatory and advanced courses.

Miss Wildermann will open her New York studios some time in September.

### A Steel-Cadman Song

Charles Wakefield Cadman has composed another song success, this time to a poem written by John Steel, tenor, who is being received so well on the Pacific coast. It is called *My Thoughts Are You*, and the melody is most appealing.

Mr. Cadman and Mr. Steel met while appearing on the same bill at the Metropolitan Theater in Los Angeles recently, and Cadman wrote the song between shows. Mr. Steel sang it the same evening, and it proved an immediate hit. A prominent New York publisher, Harold Flammer, was in the audience, and within a half-hour the arrangements were made for publication. The sales, both in Los Angeles and San Francisco, have been most gratifying.

After being held over in Los Angeles for two weeks longer they have gone to San Francisco for an appearance at the Granada Theater there.

### Miami Conservatory Notes

Miami, Fla., July 12.—Bertha Foster, director of the Miami Conservatory, brought home a glowing report of the biennial at Asheville, N. C. Other Miamians who attended the meeting were Frederick Bunnell King, Kathryn Dungan, Mrs. C. T. McCrimmon, Mrs. Casper Hefty and Mrs. Bunnell.

Kate Ellis Wise sailed for Europe with several of her pupils in dramatic art. Mrs. Wise will remain abroad nine months.

An important social event at the Fairfax Theater was presented by the dancing pupils of Sherman Hammatt in an extravaganza, *Through the Kaleidoscope*. L. B. S.

### Suzanne Keener Mistaken for Mary Miles Minter

Suzanne Keener, after her concert at Chicago on July 10, in the company of many friends, went to the Drake Hotel for dinner. There the rumor quickly spread that Mary Miles Minter was present. Gradually, in increasing numbers, the dancers and diners approached and questioned "Miss Minter." Miss Keener denied being the motion picture star, but the more emphatically she denied it the more persistently did they insist that Mary Miles Minter was trying to conceal her identity.

## MUNICH AGAIN THE TOURIST CENTER OF GERMANY

Natives Stand All Night to Get Standing Room in Opera—Attack Launched Against New Opera Director—Big Concerts Scheduled for the Dog Days

Munich, July 5.—Munich is already rather stuffed with foreign visitors; hotels, restaurants and places of amusement but especially the opera, which on this account is sold out every night, are full of them. The best and biggest portion of the natives, on the other hand, is no longer in a position to pay the comparatively high admission fees, and one can see them two or three times a week standing in line in front of the box-office from eight in the evening until ten o'clock the next morning, patiently waiting for the sake of gaining a standing-room admission. They don't seem to be able to live without their opera and will rather sacrifice a full night's rest than go without their accustomed treat at least once a week.

The opera season—the first under the direction of Walter's successor, Knappertsbusch—being over, discussion is rife as to the merits of the new director. Largely because of the unsatisfactory repertory and the lack of successful new productions, a local paper has published a serious attack against Director Knappertsbusch. It seems, however, as if one ought to give the man a chance to get warm and sound the unaccustomed territory before utterly condemning him. True, his management so far has not been without deplorable faults, but with his thirty-five years he is still young enough to grow into the exigencies of his responsible office.

Perhaps his biggest mistake, at least from a purely diplomatic standpoint, was the non-renewal of Berta Morena's contract, one of the most popular singers of our opera and one of the most reliable drawing-cards to boot. The news of Morena's dismissal, which is supposed to take effect after the festival, caused a mighty stir 'way up into the secret chambers of the state departments, and influential powers are hard at work to counteract the rigorous verdict (rigorous, it is said, also in form) of the opera director. The public, too, took sides with the singer, and when she sang the part of Isolde a few days ago there was a demonstration of such crushing force for her and against the management, as the house has only witnessed at the retirement of the greatest and most beloved artists, such as Ernst von Possart and Bruno Walter. It was like the writing on the wall.

### WALTER NOT INTERESTED.

Bruno Walter, by the way, who has just returned from his sojourn at Bad Gastein looking in splendid health, has been invited to conduct several of the festival performances this year, but has declined. The busy know-it-alls about town are strewing about the secret "inside" information that Walter is but waiting in the background for his successor to disappear and then to assume the post of opera-director himself again. Well, I can only say that Walter laughed most heartily when he heard this; he seems to have quite different things up his sleeve, and most likely in connection with America. He will, however, conduct one or two festival concerts during the summer.

These festival concerts mean that the accustomed break in Munich's concert life, which used to last at least from July until the middle of September in normal times, is called off this year. And that is a real nuisance, for past experiences have shown that but a very few undaunted fanatics have, if they may be believed, an unconquerable longing for heavy concert programs during, let us say, the month of August.

### BUSY ALL SUMMER.

But since Munich again became a central point of attraction for foreign visitors, the concert agencies are trying to outdo each other in the advertising of mammoth attractions. All for the sake of art, of course. Just now we have had the Leipzig Gewandhaus Orchestra with Wilhelm Furtwängler at its head; the next big items (in July) are two concerts of the Dresden State Orchestra with Fritz Busch as conductor. During the week of the

German National Turner-Fest in July, not less than nineteen concerts and similar entertainments are announced by the two local concert agencies. In the month of August, six big orchestral concerts running parallel with the festival plays, with Wilhelm Furtwängler, Bruno Walter, Hans Knappertsbusch, Robert Heger and Hans Pfitzner as conductors, are already booked; furthermore a large number of "star" concerts by artists such as Mattia Battistini, Paul Bender, Heinrich Rehkemper, Maria Ivogün, Sigrid Onegin, Berta Kiurina, Mischa Elman, Frederic Lamond, Karl Friedberg, the Rosé Quartet and many others. The clou of this summer's musical events is to be a concert by the choir of the Sistine Chapel of Rome.

Thus a good horse is being rapidly galloped into consumption. *Art à tout prix! Art pour la—commercialization of art!* Well, let us hope that America will not only send us a welcome lot of visitors but also a ripping hot wave. The Bavarian Mountains are not far distant.

ALBERT NOELTE.

### Virginia Gill Pupil Wins Contest

During the recent music week in Philadelphia the Welsh had their annual Eisteddfod, at which time a pupil of Virginia Gill won the prize for the children's song. The winner was nine years of age, and the youngest child to enter the contest. The adjudicator complimented her on her natural and expressive singing.

At the close of the school term Miss Gill gave an elaborate music drama, *Midsummer Night*, for which she designed and made patterns of all the costumes.

Miss Gill will go to Meadville in August for a concert engagement, and from there she starts an automobile tour of Canada and the New England States.

### Devora Nadworney Engagements

Devora Nadworney, contralto, is giving a concert at Atlantic Highlands Casino tonight, July 26, and is scheduled to appear as soloist at Columbia University on August 3, after which she leaves to spend the month of August at Litchfield, Maine. Miss Nadworney has many important engagements for this fall, both in and out of New York, including an appearance at the Maine Festival.

### Victoria Hayes to Sing at Newport

Victoria Hayes, American prima donna, formerly of the La Scala Opera Company, and Salvatore de Stefano, harpist, have been engaged for the first concert of the summer social season at Newport, R. I., to be given at the Art Association on July 26.

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### MUSIC ON THE PACIFIC SLOPE

(Continued from Page 31).

vate Music Teacher, by Glenn H. Woods, director of music of the Oakland schools, was given at Saturday's session. Adelaide Trowbridge, of Los Angeles, presented the results of two years' work by a committee appointed to draw up a plan of school credits for work done under outside teachers.

The final recital of the year at the College of the Pacific was given by the seven members of the degree class, accompanied by the Conservatory Orchestra, under the direction of Miles A. Dresskell, with Allen Bacon at the organ. The numbers were unusually well rendered and proved the readiness of the young ladies for professional work. The following took part: Flora Vest, Marie Brown, Bonnyles Stewart, Agnes Ward, Eleanor Short, Ethel Rand and Jean Madsen.

#### NOTES.

Sherman-Clay Company Recital Hall has been the scene of many student recitals during the past month. The following teachers presented their pupils: Miss Semple, Maude Caldwell, Mrs. L. V. Brant, Victor D. Ehle, Mrs. Homer Pugh, D. J. Gairaud, Florence Saylor Dorais, Evelyn Heath, Ben King, Lulu Pieper, Daisie Brinker and Hazel Kelley. C. M. D.

### CORNISH SCHOOL IS THE PRIDE OF SEATTLE

Eminent Musicians Teaching at the Summer Session—Theo Karle Enjoyed—Group of Russian Refugees Heard—President Harding Will Attend Pageant

Seattle, Wash., July 7.—It was said that Chaliapin closed the finest of all Seattle's music seasons but he merely put a semi-colon instead of a period in the activities and now they are booming again.

The Cornish School of Seattle has been recognized as one of the finest music schools in the country and has been placed on the list of the beneficiaries of the Juilliard Musical Foundation Fund. To those who have watched the work of Miss Cornish as a director, this honor is pleasing but not surprising. This woman with ideals and vision has never acknowledged that to be a proficient piano player is enough for pianists. That is a by-product, as it were. Miss Cornish is a believer in real musical education. What is more, she is confident that by the time a student acquires a thorough musical education in her school he has a well rounded character and music is a vital part of life—which is itself a fugue. The summer school session opened at the Cornish School on July 9. The work had not ceased since the regular season closed. The enrollment is larger than any previous summer. Sergei Klabinovsky arrived for his fourth summer. Alexander Sklarevski, the Russian pianist, who was formerly director of the Imperial Conservatory of Music at Saratov, is at the head of the piano department. He gave a delightful program recently, playing compositions by Scriabin, Rachmaninoff and Glazounoff.

#### THEO KARLE AT THE STADIUM.

One of the late June events was the program given by Theo Karle in the University of Washington stadium. Thousands sat spellbound by his suavity of tone and perfection of phrasing. Perhaps it was the distance of the singer from his audience that clarified and emphasized the overtones. The stadium is a lovely setting for concerts; the lights of the passing boats on the lake, the forests and blue hills in the distance all add to the enchantment.

#### PRESIDENT HARDING TO VIEW PAGEANT.

Americanus, a gorgeous pageant with musical accompaniment, will be attended by President Harding on his way from Alaska.

#### BENEFIT BY RUSSIAN REFUGEES.

A group of four young Russian refugees gave an interesting program of songs in the Fine Arts Gallery before a large audience. These men escaped from their country through China and Siberia and their privations were unspeakable. They have had good musical training and now are helping other refugees by giving concerts.

#### NOTES.

Edith Kendall, of this city, won first prize in the violin division of the State contest finals held in Bellingham recently, by the Washington State Music Teachers' Association. Seattle musicians took a leading part in the convention. Amy Worth, a talented composer and pianist, put on an excellent program of music by Washington composers; Mrs. A. K. Fiske gave a talk on the beginnings of music, and Arnold J. Gantvoort, dean of the Cornish School, talked on musical foundations. Carl Paige Wood, of the music department of the university, is president of the association.

Lois Wiley, pupil of Montgomery Lynch, was the only competitor at Asheville, N. C., from Washington. It is hoped that the next competition will bring out a larger number. One of the necessary factors will be the holding of the competition a little nearer the center of the country than Asheville.

The closing recitals given by pupils included programs by Clark Kinsinger, an advanced piano pupil of Harry Krinke; Frederick Wiederrecht, one of Clifford W. Kantner's vocal students; pupils of Mrs. Sidney B. Cohen, Cecilia Augspurger, Agnes Ross, Mrs. A. F. Venino, Sara Yeagley and Prof. A. F. Venino.

The last musicale of the Sunset Club (the sixty-fourth program in the club's history) was given by Margaret McAvoy, pianist, of Tacoma, and Agnes Clark Purington, soprano, who has recently come to Seattle from New York. Mrs. Frederick Bantley is the untiring arranger of programs for the Sunset Club.

The Music Practice Club, an organization of young society girls and matrons, gave its annual benefit for the Children's Orthopedic Hospital at Norcliffe, the home of Mr. and Mrs. Charles D. Stimson. A. M. B.

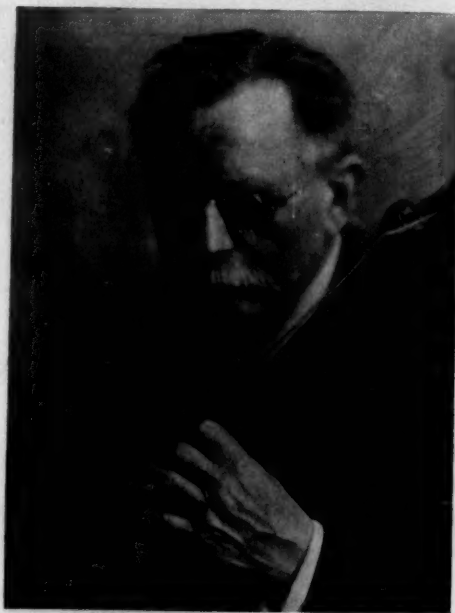
### OAKLAND MUSIC NOTES

Oakland, Cal., July 12.—At a recent Evening of Song given as a benefit for War Veterans of Oakland, Cal., Wandsyetta Fuller Biers, soprano, was the guest artist. She gave an interesting program which was greatly appreciated by all who attended. Mrs. William Coates, organist of the

Park Congressional Church, Berkeley, supported her ably at the piano. Mme. Biers has had an interesting and versatile season, and her coming fall programs promise equally as much. She intends to specialize with several modern compositions. Oliver Reece, the Australian baritone, will appear with Mme. Biers in a joint recital; Cecil Hollis Stone will be the accompanist. Mr. Reece represented Australia recently at some of the Boosey Ballad Concerts, which are held regularly during the season in London. H.

### Ernest Lent a Composer of Note

Ernest Lent, father of Sylvia Lent, a very talented young violinist, pupil of Leopold Auer, died some time ago. Mr. Lent was born in Brandenburg, Germany, September 18, 1859. He was a graduate of the Leipzig Conservatory, where he studied cello with Carl and Alvin Schroeder and Jules Klengel, piano and composition with Carl Reinecke,



John Howard Paine photo.

### THE LATE ERNEST LENT

theory with Jadassohn, and counterpoint with Piuffi. After leaving Leipzig he accepted a professorship at the Konigsberg Conservatory. At the end of a year's work there he made an extensive concert tour with Paul Stoeving, violinist, throughout northern Germany and the Scandinavian countries. In 1883 he came to America to play at the Metropolitan Opera House. After a season in New York he went to Washington, D. C., where he soon established himself as one of the leading musicians of that city, and where he spent the rest of his life in teaching and solo work. He did much for the development of the musical life of the city as leader of the Georgetown Orchestra, organizer of trio and quartet clubs and various other chamber music organizations. Mr. Lent was a composer of note. His compositions include works for piano, violin and cello, songs and much concerted music, among which are a trio for piano, violin and cello and a cello sonata. He wrote a violin method which is highly indorsed by the leading violinists. He was a member of the Manuscript Society of New York City. At the first public meeting, December 8, 1891, he conducted one of his unpublished works for string orchestra.

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## DIAGNOSIS AND PRESCRIPTION FOR VOICE STUDENTS

"No, I don't dislike being interviewed when I have some leisure," replied George E. Shea ("one teacher in a million," as one of his pupils, himself now a public singer and teacher of singing, wrote to some one just the other day); "the tide of teaching slackens a bit with the summer's advance,



GEORGE E. SHEA

and it is pleasant to chat about ideas in the teaching of voice. Here is one that may interest other teachers:

"No, these bronzes and pictures, and a few of the best pieces of furniture were not picked up here; I brought them out of Paris under fire in April, 1918. But I haven't enough room for them here. My dining room looks like a museum. Yes, of course, this music room is unusually spacious and fine for the voice. However, to return to that teaching idea!

"You ask if I really was the first American man to sing in opera in France and Belgium and Holland. Well, that's old stuff, but I undoubtedly was. Paris, Nancy, Toulouse, Angiers, Liège, The Hague, Amsterdam, Rotterdam, etc. What good times those were! The joy of incarnating a score of different dramatic personages! William Tell, Hamlet, Aida, Rigoletto, Faust, Romeo, Hérodiade, the Wagner operas! The perfecting of the vocal envelop, the fulfillment

of the dramatic embodiment, the reward of public approval! Great! A tremendously ripening experience!

"But to get back to that detail of teaching! A part of my system—no, I do not mean 'method.' There is only one method of right singing, a reasonably limited number of basic principles. I suppose these are adhered to by all really good teachers. To be sure, any one teacher varies the manner of presenting these principles according to his own personality and according to the needs and capacities of each pupil, and in so far, this may be called the 'individual method' of that particular teacher. But the things wherein all pupils are handled alike constitute a system.

"Well, part of my system is to give the new pupil a written analysis of his or her apparent vocal and musical endowment and present acquirement—qualities and defects. Then, in the case of those teachers, let us suppose, coming to New York for an intensive short course, I give them in writing, upon their departure, a 'prescription' for the things they must not forget if they are to preserve and extend the progress they have made in study with me. Here is such a summing up, written for a concert singer and teacher:

"You had grown accustomed to certain undesirable tendencies in your singing, and perhaps my insistence upon their correction and eradication made you feel, during our lessons, that you were not giving me the full measure, or impression, of your value. But be at ease on that score; you have a lovely, resourceful voice, artistic perception, and musical understanding. But remember! It is the sum of the slight imperfections that keeps a well-endowed singer from reaching the high place he or she ought to occupy. My job was to point out these little vocal vices and to sharpen in you a real mean self-criticism.

"Let me tabulate the things emphasized in our lessons.

"Read over this table frequently:

"Attack.

"Vocal alertness.

"Spontaneity in upper register.

"Sostenuto despite articulation.

"Steady breath-exhaust through tone, giving a measure of automatic action in voice apparatus, and facilitating tone-flow and word-flow.

"Frankness in chest.

"No nasality in first medium tones, E, F, F sharp.

"Insist upon head quality from medium B flat up (and even in the low voice).

"Throat state, jaw position, and tone quality in robust high tones, as in lessons.

"Position for rapid vocalization predicated upon high."

"That table looks like writing in code, but it is a very clear reminder to the person interested, the intelligent student who has understood and assimilated the teaching. I wish you would underline the word intelligent, for good brains are the final deciding factor in the singer's career."

### Schnitzer an International Artist

Among the many laudatory press notices won by Germaine Schnitzer while on tour in Europe are the following:

Germaine Schnitzer is an artist of international reputation. Her popularity is a well founded one. She does not belong to the class of piano pounders or athletes, and she always gives an aesthetic impression.—Stockholm Aftonbladet, November 9, 1922.

Germaine Schnitzer gave a performance almost uncanny in its perfection.—Stockholm Arbetaren, November 9, 1922.

Hers is a unique way of expressing pulsating life through elasticity of rhythm.—T. Torjussen in the Christiania Verdens Gang, November 7, 1922.

Briefly she is an artist who affords delight.—Dr. Leopold Schmidt in the Berliner Tageblatt, November 2, 1922.

Germaine Schnitzer, who, before the war, was a frequent and beloved visitor, has remained the same pianist of highest rank. Her playing embodies clarity and truth.—Berlin Reichsbote, November 12, 1922.

Germaine Schnitzer, the interesting pianist, played with great success. Her resilient playing has an uncanny fascination and her tempo reached ethereal heights.—Berlin Morgenpost, November 21, 1922.

### Haggerty-Snell Pupils in Recital

On the evening of June 25, Mme. Ida Haggerty-Snell, well known New York vocal teacher, presented nine pupils in recital at the Wurlitzer Auditorium. The hall was filled to capacity by an audience which manifested its approval by bestowing liberal applause. The work of the young artists revealed thorough training and reflected much credit upon their teacher. The participants were Elizabeth Clark, Rhoda Fenwick, Isabel Henderson, Mrs. W. A. Duke, Marie Kenne, Evelyn Bradley, Marie Rosic, Mrs. Hugh McAtamney and Mary O'Neill.

The program contained compositions by Schubert-Liszt, Wood, Edwards, Thayer, Woodman, Needham, Case, Weatherby, Bishop, Brahms, Chopin, Reichardt, Gounod, Hawley, D'Hardelot, Millard, Dansa, Saint-Saens, Campbell-Tipton, David, Kargenoff, Rummel, Rowland, Bemberg and Scott.

Assisting artists were Violet Conklin, flute, and Mrs. Johanna Appelboom-Arnold, accompanist.

### Bookings for Moore and Kortschak

Bookings recently made for the sonata recitals of Francis Moore, pianist, and Hugo Kortschak, violinist, include the Tuesday Musicales of Detroit, Mich.; the Brooklyn Institute of Arts and Sciences (a return engagement); Columbia University; the Music Club of Greenfield, Mass., and an extended tour of the Middle and Southwest, during the month of April, and the opening concert of the Amarillo Festival, at Amarillo, Texas. Their manager, Evelyn Hopper, reports a wide interest in these programs which New York music critics referred to last season as "a precious musical evening."

### Adelaide Gescheidt Pupil Acclaimed

Louise Mantell, a young artist rising to distinction under Adelaide Gescheidt's training, was soloist at the Hotel Majestic recently, when she was received with acclaim. A short time ago this young singer gave a recital over the radio station WJZ, again winning praise for her vocal artistry. Her program comprised the following: M'ha Proxa Alla Sua Ragna (Paradies), La Pastorella (Schubert), Se Saran Rose (Arditi), Chère Nuit (Bachelet), Tes Yeux (Rabey), The Answer (Terry), Pirate Dreams (Huerter) and The Wind's in the South (Scott).

### Samaroff Enjoying Summer in Maine

Olga Samaroff writes of the splendid time she is having at Seal Harbor, Me., where she is summering, devoting part of her time to preparing new and interesting programs for the coming season; though for the most she is absorbed in playing with her young daughter, Sonia. Mme. Samaroff is finding rest a complete revelation, after her unusually busy season, deriving from it much physical benefit and mental stimulus.

Pauline  
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## In Bibleland

By Mana-Zucca

This collection of twelve children's songs by Mana-Zucca is one of her newest works. It has been stated in this column many times that this eminent composer has been turning her attention of late to children's pieces, particularly for the first grades. Irwin M. Cassel, Mana-Zucca's husband, has supplied the verses. He has told in a simple way the stories of the Bible which all kiddies are taught. The first one, of course, is Creation, and it is in a most interesting way that he has told the story of Adam and Eve and the Sabbath Day, Daniel in the Lions' Den, and Jonah and the Whale, and all of those incidents of which every child knows. He has been most careful in his choice of words and there is nothing to confuse the child's mind, while Mana-Zucca has given them a musical setting with the same simplicity, and has been mindful of this in placing her little songs within the range of the child's voice. This volume has been particularly prepared for kindergarten and early primary and grammar school grades. The accompaniments are also very easy. Most of them are singing chords which particularly follow the voice part so that the teacher who directs the kiddies can also play the accompaniments without any difficulty. This collection is a fine idea and is highly recommended to supervisors and teachers in search of new material.

(Arthur P. Schmidt, Boston.)

## Miniature March (for Four Violins)

By Marion G. Osgood

An attractive little piece in the first position.

## Andante Religioso (for Violin, Cello and Piano)

By Anna Priscella Risher

A good melody in churchly style, well arranged. Not difficult but very pleasing. The violin part is in the first position and the cello goes only to the fourth.

## Valse Lente

A really lovely swinging waltz tune, very pliant and naturally developed without unnecessary difficulties.

## Barcarolle and Caprice (for Two Violins and Piano)

By Floy Little Bartlett

Simple, attractive, melodic first position duets.

(Oliver Ditson Company, Boston.)

## Blessed Is the Man that Endureth (Duet for Alto or Bass and Tenor), from the Cantata, The Crown of Life

By George B. Nevin

Effective church music. It has a particularly inspired second section and a very impressive close. Easy and short.

## Solitary Wanderer

By Grieg

An easy arrangement for violin, cello and piano of the popular melody.

## Polka Lent and Valse Mignonne

By Clayton Johns

Simple, pretty melodies for violin and piano by the popular Boston composer. The violin parts run up to the fifth position, but are not difficult, and the piano parts are very easy.

(Composers' Music Corporation, New York.)

## Nocturne Lyrique

By Felix Borowski

A nice piece of seven pages, dedicated to Gabrilowitsch. Musicianship in the extreme, well balanced, passaged in

parallel and contrary counterpoint, not easy to play, but excellent sounding when properly executed. This is a splendid study piece and will be welcomed in every studio.

## In a Ricksha

By Cecil Cowles

Three pages of excellence! Written for piano, and not very easy, although it has a popular flavor and ought to get to the movie houses as incidental music and become widely known for its characteristic tune and original development. Good Chink stuff!

## The Arkansas Traveler, Country Dance

By Clarence Burg

An amusing arrangement for piano of the famous old fiddler's jig tune. It would be far more amusing if the arranger had not been so anxious to contrapuntalize the accompaniment. There are not many Graingers.

(G. Schirmer, Inc., New York.)

## Eastern Intermezzo (for Piano, or Two Pianos, Four Hands)

By Percy Grainger

Grainger is as amusing as he is talented, and every new publication of his is a joy to the reviewer just for the sake of the things he says and how he says them. Here, for instance, we have the history of this work: Composed for small orchestra 1898 or 1899, Frankfurt-am-Main, Germany. Dished up for piano, July 15-16, 1922, Chicago, U. S. A. Evidently Grainger was as original in '98 or '99 as he is today. It is good music, especially for four hands.

## Suite for Two Violins (Unaccompanied)

By Emmanuel Moor

A really fine piece of music, unusually so considering the combination it is written for. Composers do not often put so much inspiration into the unaccompanied form. It is dedicated to Adolfo Betti and Alfred Pochon. There are four movements. It is difficult, fine music, and ought to make a real appeal to violin students and teachers.

## Schubert's Serenade (Arranged for Two Violins and Piano with Cello ad lib.)

By Gaston Borch

An excellent arrangement of the wonderful old melody.

## Prayer (for Violin and Piano)

By Dagmar de Corval Rybner

Rather a scholarly piece of writing without much evidence of melodic invention. It is very well written, both instruments treated most effectively. Moderately difficult.

## Intermezzo, Op. 9, No. 3 (Richard Strauss)

Revised and Fingered by Constantin Sternberg

This lovely piece is by Strauss! It is surprising that it is not already better known than it is, and perhaps this new edition will bring it to pianists' attention. It will please both concert artists and students, and is especially well suited to school recitals. Neatly printed and very carefully phrased and fingered.

(Carl Fischer, New York.)

## Violin Transcription

By Erna Rubinstein

A brilliant and difficult arrangement of Chopin's posthumous waltz.

## TEACHING MATERIAL

Vocal

(Harold Flammer, Inc., New York.)

A BARNYARD FABLE. A humorous reading to music by Frieda Peycke.

(Elkin &amp; Co., Ltd., London.)

RECONCILIATION. By Cyril Scott.

(E. C. Schirmer Music Co., Boston.)

YEARNINGS. By Selim Palmgren.

(O. Fischer Music Co., New York.)

THROUGH THE SNOW. By Lajos Shuk.

(The Willis Co., Cincinnati.)

THY GLANCES. By Julian Huarte.

(G. Schirmer, Inc., New York.)

FORGET ME NOT. By Frederick Maurer.  
SIGH NO MORE, LADIES. By George Tompkins.  
THE BROOKLET. By Charles Wakefield Cadman.

(M. Witmark &amp; Sons, New York.)

IF WINTER COMES. By Frederick W. Vanderpool.  
(Chappell-Horn, Inc.)

THE FAIRY SEA. By Haydn Wood.  
NIGHT OF LOVE AND STARS. By Louis Ganne.  
GO, LOVELY ROSE. By Roger Quilter.

## Piano Selections, Third Grade

(Century Music Publishing Co., New York—Certified Edition.)

LILACS AND ROSES. By Leonard Smith.  
LA GOLONDREINA. By N. Serradell.  
ZAMPA OVERTURE. By Herold. Arranged by Paul Cosini.

MEMORIES OF DAYS GONE BY. By Peter Lange.  
A LOVE DREAM. By Liszt. Arranged by N. Olson.  
A JOYFUL PEASANT. Schumann-Hartl. Arranged by M. Greenwald.

A SONG OF INDIA. Rimsky-Korsakoff. Arranged by M. Egen.

THOUGHTS OF HOME. By Victor Dorn.  
REDEMPTION POLKA. By Harry Hofer.  
HUMORESKE. Dvorak. Transcribed and edited by Calvin Grooms.

IN THE ROSE GARDEN. By Peter Lang.

WOODLAND DREAMS. By Jean Wiman.

M. J.

## FROM THE PUBLISHERS

(White-Smith Company, Boston.)

## Ida Anderson Klein

This well known mezzo soprano, Ida Anderson Klein, will specialize during the coming season with songs by American composers. She has definitely decided to use A Cry at Dawn, by Charles Wakefield Cadman, and she has under consideration selections by Gertrude Ross, Henry Hadley and Meta Schumann.

(Carl Fischer, New York.)

## John C. Hemminger

On June 9, in Leipzig, Germany, Hygiea, a male chorus with orchestral accompaniment, by John C. Hemminger, was produced by the Universitäts Sängerschaft, St. Pauli, of the University of Leipzig. The chorus was composed of 250 singers under the direction of Prof. Frederick Brandes, musical director of the Universitäts.

This composition was used during the celebration of the seventieth anniversary of the head professor of medicine, Geheimrath A. von Struppell. It is published by Carl Fischer, New York.

(H. W. Gray Company, New York.)

## Homer Nearing

Homer Nearing's newest work will be a choral setting of The Song of Solomon. The solo parts are Shulamite, for soprano; Solomon, tenor, and the Shepherd, baritone. There is a large chorus of mixed voices and it is understood that an accompaniment will also be scored for three brass instruments, wood and strings. Even before this newest Nearing work is off the press many dates have been arranged for its presentation. The Catasqua Choral Society will be the first to present it, followed by the Strawberry & Clothier Chorus of Philadelphia and the Handel and Haydn Chorus, of Allentown, Pa.

(White-Smith Company, Boston.)

The following statistics were compiled and sent to the above publishing house by B. H. Davison and are sufficiently interesting to publish in their entirety: "A tabulation of sixty-five organ recital programs given in the United States in January, 1923, disclose 311 pieces by foreign composers and seventy by Americans. Fifty programs in June, 1923, show 260 by foreigners and eighty-four by American writers. The American composers represented were: Edward Shippen Barnes, Felix Borowski, John Hyatt Brewer, Rosseter G. Cole, Eric De Lamater, Clarence Dickinson, Henry S. Fry, Hugo Goodwin, H. B. Jepson, Ralph Kinder, John Herman

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Loud, Will C. Macfarlane, Russell King Miller, Gordon B. Nevin, James W. Rogers, and R. S. Stoughton.  
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One of the biggest numbers offered at the Palace Theater here last week was another engagement of Vincent Lopez and his Pennsylvania Hotel Orchestra. The selection which appeared to arouse most applause was Lopez' arrangement of that beautiful ballad, *Roses of Picardy*. This song was introduced quietly to concert audiences over a year ago. Unheralded, it has established itself on its own merits into one of the leading compositions of its class offered by any publisher today. It has been arranged in all conceivable forms to supply every need.

Another ballad from the same house, *The World is Waiting for the Sunrise*, occupies a most prominent place in the musical comedy, *The Dancing Girl*, now playing at the Colonial Theater, Chicago. It is also a featured number on Broadway, being introduced into the 1923 edition of George White's *Scandals*, now playing at the Globe.

M. J.

### Maud Powell's Violin Goes to Renée Chemet

For more than three years the strings of Maud Powell's violin were stilled by her lamentable death, and so they would have remained had not one worthy to draw a bow across them flashed upon the scene.

To Renée Chemet have gone the honors. Mme. Chemet proved last season, on her introductory tour in America, that she was the one who could make the golden toned Guadagnini sing again. And so it was that when she sailed for Europe, after her successful sojourn here, she took with her the coveted "fiddle." Contrary to unfounded press agent stories and to other misleading propaganda, it will be played for the first time in public when Mme. Chemet returns to America next October.

The following is from a letter written to Mr. Turner by M. Fournier, a well known authority of Paris:

My dear Mr. Turner:

I am an old friend of the family of Mme. Chemet, privileged to share the joy, surprise and gratitude which France's violinist feels. For, indeed, the violin of the late Maud Powell is simply magnificent. It has been my task to see and hear countless violins, but here is a perfect instrument—perfectly fitted to the hand of Chemet. Power, richness of tone, softness, immense charm are in it. Chemet's talent has suddenly doubled. Friends and relatives who hear her now can scarcely believe the miracle. Parisian and London critics speak of her fondly as an old favorite but a new sensation. She can not help making even a greater impression when she returns to your country next season.

Believe me when I tell you that nobody but M. Elman is able to produce the quantity and quality of tone that Chemet is bringing out of the Guadagnini. Now, if ever, she justifies that apt phrase of the distinguished New York critic, who, I see, declared her "second only to Kreisler." But now she is producing a tone twice as rich as she did then, with a far greater ease—and there is nothing to keep her from the pinnacle. It is the rare story of a great artist and a great instrument met and wed at last.

I chanced to be present in Mme. Chemet's apartment in the Boulevard Malesherbes the very day when she first put strings on the Guadagnini and started playing. Seven weeks had gone by since she had touched any sort of violin and she thought she would be unable to play a note. But immediately she played the Mozart and Lalo concerti so well, so magnificently well, it was as if, in a dream, God had taken the violin and played it. We were all so excited, so uplifted, that Chemet dared the supreme test; she called her old servant, who is a great judge—just as was Moliere's cook—and even this harsh old critic could scarcely speak from wonder!

"For the first time in my life I will be really happy in my work," Chemet has confided to me. "To play with my other violin, it was like a singer who must make a career with a bad throat. Now—now, I have the throat of a Caruso!"

Believe me to remain, etc.

(Signed) JACQUES FOURNIER.

### La Forge-Berumen Pupils at Aeolian Hall

A recital of unusual merit was given Friday evening, July 6, at Aeolian Hall under the direction of Frank La Forge and Ernesto Berumen in conjunction with The Duo Art Piano. Irene Nicoll made a splendid impression with her delightful group including Des Kindesgebet, Reger; Gesang Weyla's, Wolf; Die Bekehrte, Stange, and Unter Sternen, Weingartner. She possesses a beautiful contralto voice. Her fine interpretations were noteworthy and she gained enthusiastic applause and recalls. Kathryn Kerin played for her in her usual impeccable style.

Jessie Newgeon played an organ solo by Harry B. Jepson and was enthusiastically received. Betty Burr, whose fine soprano voice and excellent diction won for her much approbation, sang *Clair de Lune*, *Szule*; *L'oiseau bleu*, *Dalcroze*, and *Villanelle des petits Canards*, Chabrier. She was ably assisted by Helen Crandall.

Esther Dickie, a talented young pianist, played *Song Without Words*, *Tschaikowsky*, and *Polonaise*, MacDowell, proving herself a player of artistic merit. Le Violette, Scarlatti; Lullaby and Batti, Batti (Don Giovanni) of Mozart were beautifully sung by Lillian Hunsicker. She displayed a lovely soprano voice and much interpretative ability. Agnes Bevington assisted as a skilled accompanist. Rosemary Pfaff delighted the audience with *Storielle del bosco Viennese* by Strauss-La Forge. Miss Pfaff is endowed with a soprano voice of unusual beauty. She won her audience as soon as she came on the stage and was recalled many times.

### Dorsey Whittington Plays at Woodstock

Dorsey Whittington's fine performance of the Rimsky-Korsakoff concerto at the Sunday afternoon concert in the Maverick Colony at Woodstock, on July 8, aroused so much enthusiasm that he was asked to give a recital in Woodstock village and he has arranged to do so on the evening of July 31, in the League Studio Hall. He will play Brahms, Schumann, Chopin, and smaller compositions by Palmgren, Debussy, Godowsky and Friml.

### December Dates for Flonzaley Quartet

The Orpheus Club of Mankato has engaged the Flonzaley Quartet for an appearance there on December 5. The quartet will play during the same week in Minneapolis, Milwaukee, Kenosha, Red Wing, and Grinnell.

## CHATTANOOGA TO HEAR THE CHICAGO CIVIC OPERA COMPANY

### Southern City Raises Twice Sum Asked and Opera Season Is Assured

News has just been received here from the Chamber of Commerce, Chattanooga, Tenn., that this southern city will have three days of grand opera, beginning February 22. This event for that progressive city will mark the formal opening of its new metropolitan auditorium which will be dedicated at that time. The new edifice, to be called *Soldiers' and Sailors' Memorial Auditorium*, is nearing completion, having been erected by the citizens as a memorial to the boys of that county who died in the World War. The new auditorium will have a seating capacity of 5,500, and it is said to have all of the modern conveniences which it is possible to provide in a building of this kind.

The most prominent citizens of the county are back of the movement, and it is said that it was the quickest contract ever signed by the Chicago association. This body of public-spirited men got together and in an unbelievable time—a matter of hours—subscribed \$105,000, this being twice the amount of guarantee asked by the company. The city is quite jubilant over the fact as one will see from the *Daily Times*, of Chattanooga, issue of Wednesday, July 11: "The consensus of opinion among the guarantors was to the effect that the Chicago Civic Opera Company will bring to the South stars which have not heretofore been heard, that large numbers of people will come to Chattanooga for the performances. It is also pointed out that the Metropolitan Opera Company will not be in Atlanta before spring, and that hundreds of people from that city can be expected to come to Chattanooga. . . . Train service as scheduled is so arranged that visitors from nearby towns—Nashville, Knoxville and Atlanta—can leave for their homes after the performance and not have to spend the night in the city."

Quoting further from the *Daily Times*: "The raising of this large sum—more than twice the amount demanded by the opera company—is a signal victory for the Chamber of Commerce committee, which is composed of S. R. Read, C. S. Coffey, J. R. Maclellan, George H. Patten, W. Ed-rock and P. J. Kruesi."

It has been some time since so large an opera organization has been taken to this part of the South, with the exception, of course, of the annual tour of the Metropolitan Opera Company to Atlanta and the occasional visit of some touring company.

Chattanooga is one of the most beautiful spots in the South. It is the home of the famous Lookout Mountain, which is known to everyone in that part of the country, and as far as views are concerned there is nothing more inspiring in the world than an advantageous spot on this mountain where one can look for miles and miles over the most picturesque scenery. Just at the foot of the mountain is the famous Moccasin Bend of the Tennessee River, and in this bend is situated the City of Chattanooga. The photograph here reproduced gives only a vague idea of the natural beauties of the spot. On the other hand, Chattanooga as a business center has long been recognized as one of the principal ones of that section, and it is not surprising that the Chamber of Commerce has taken as its slogan, "The Dynamo of Dixie."

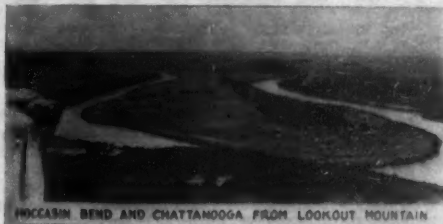
An interesting letter was sent to the *MUSICAL COURIER* on July 11, by H. W. Longgley, secretary-manager of the Chamber of Commerce, Chattanooga. It is published here in its entirety because it is filled with enthusiasm over the coming event. Such movements as this on the part of the smaller cities should be encouraged in every possible way, because it is only through such civic pride and enthusiasm of such high-

minded citizens that the people of their community can be brought into close touch with the great artistic opportunities that are offered in this country. The *MUSICAL COURIER* extends hearty congratulations to Chattanooga. The letter follows:

Dear Sirs:

It occurred to me that possibly you and your readers would be interested in the enclosed clipping from this morning's Chattanooga Times.

Mr. R. J. Collins arrived in Chattanooga on June 30. A special meeting of the board of directors of the Chamber of Commerce was called Monday morning, July 2, at which time it was decided



MOCCASIN BEND AND CHATTANOOGA FROM LOOKOUT MOUNTAIN

to make every effort to bring Chicago Grand Opera to Chattanooga. On yesterday we had raised \$105,000 to underwrite this guarantee which was more than twice the amount needed. We expect to bring this up to \$125,000 and tonight we have \$118,000 signed up, none of which is for less than \$1,000.

This opera will be shown in our new *Soldiers' and Sailors' Memorial Auditorium*, which is being erected by the citizens as a memorial to the soldiers of this country who fell in the World War.

This building will be finished and will be opened with three performances of Chicago grand opera. The Auditorium has a seating capacity of 5,500 and Mr. Collins pronounces it one of the most modern and up-to-date auditoriums in the country, as our architects have not only provided a spacious room for large gatherings, but have also incorporated all of the conveniences and surroundings of a modern theater.

We believe Chattanooga well located for grand opera, as we will draw music lovers from Atlanta, Ga., Birmingham, Ala., Nashville, Memphis and Knoxville, Tenn., as well as many smaller towns.

Very truly yours,  
(Signed) H. W. LONGGLEY,  
Secretary-Manager.

M. J.

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It is interesting to note that three artists who work with Cesare Sturani, the New York vocal teacher and coach, achieved splendid individual successes with the De Feo Opera Company during its successful season in Baltimore.

Mary Potter made her first appearance as Delilah in the famous Saint-Saëns opera, later singing the role of Azucena in Il Trovatore. In both of these parts the young artist, who has been called "a second Schumann Heink," greatly impressed the public and the press. To quote only one of the critics, the reviewer of the Evening Sun: "Miss Potter's Azucena was an exceptionally fine, carefully studied interpretation, possessing dramatic fervor, sonority and competent histrionic expression. She gave a realistic air to the role and won liberal applause that was well deserved." As announced recently, Miss Potter will appear again in the fall with the De Feo Opera Company, but this time in Toronto, in Hänsel and Gretel, Samson and Delilah and Il Trovatore.

Alfredo Gondolfi, the baritone, scored one of the finest successes of the engagement in several roles, among them the father in Traviata and Lescart in Massenet's Manon. Following his appearance in the latter opera, the Baltimore News said: "Lescart was presented by Gondolfi, whose really splendid singing and clever impersonation of the role added further laurels to his previous successes."

While last—but not least—comes the brilliant young Metropolitan Opera tenor, Armand Tokatyan, who is at present adding to his laurels at Ravinia Park. Mr. Tokatyan's beautiful voice and fine manner of singing, along with his histrionic ability, won for him the immediate favor



CESARE STURANI

of the Baltimoreans. He made his debut recently at Ravinia Park, the critics unanimously declaring him a valuable addition to the company. Already he has appeared in Cavalleria Rusticana, La Navarraise and Madame Butterfly, making a profound impression in each.

These are only three of the Sturani artists who are achieving favor throughout the country and in Europe. Harold Lindau, a tenor, following unusual success in Italy last season, is at present singing in South America. He has been re-engaged for the opening of the Dal Verme, Milan, next season.

Lucy Finkle, another rising young singer, has been re-engaged for the Jewish Theater, New York.

**Frederick Lewis Bach, Trumbull Pupil, Visits Chicago**

One of the many distinguished pupils of Florence Trumbull, the pianist and former assistant of Leschetizky in Vienna, is Frederick Lewis Bach, now director of music at Wittenberg College, Springfield, Ohio.

Mr. Bach spent last week in Chicago and gave an interesting account of his first hearing with the Viennese master. "I went to Leschetizky at the appointed time rather in fear and trembling. Everyone had told me I would probably only get a chance to play for a short time. But the master kept me at the piano for an hour and a half.

"At the end of that time he turned and said something to his wife and I caught the words: 'Florence Trumbull, best of the American vorbereiters.' 'But Maestro, I would like to study with Mme. Bree,' Bach exclaimed when he noted the conference. 'You will go to whom I send you,' replied Leschetizky. . . . And I have never regretted obeying him," added Mr. Bach.

Springfield is proving a fine field for this enthusiastic exponent of the Leschetizky method, and the enterprising Ohio College is solidly behind his plan to make the College of Music one of the finest in the progressive State.

Mr. Bach spent his time in Chicago reminiscing with Miss Trumbull over their days of study in Vienna. Talented students from various parts of the country are registering with Miss Trumbull, while requests for recitals are also pouring in to this gifted artist.

**Cesar Thomson Decorated by Many Kings**

Cesar Thomson, the famous virtuoso, who will arrive in America September 15 to be the master teacher in the department of violin playing at the Ithaca Conservatory, has had conferred upon him by the kings of different nations in which he has appeared in concert engagements decorations denoting the great admiration in which the artist is held. In his list of decorations appear the following: Commander of the King of the Belgians, Commander of Medjidieh Turkey, Commander of Danebrog Denmark, Commander of the Order of St. George of Greece, Officer of Santiago, Portugal; Chevalier of the Order of the Oak, Holland, and Chevalier of S. S. Maurice and Lazare.

**Minnie Tracey Pupil Engaged for Opera at Nice**

Oscar Colker, a pupil of Minnie Tracey, who had been his only teacher until she sent him over to study with Jean de Reszke last October, has been so successful with

his studies there that de Reszke has written Miss Tracey that he expects great things of him in the future and he has engaged him as one of the leading tenors of the opera at Nice, where he will make his debut the early part of the new season in Rigoletto. Mr. Colker was the last soloist chosen by Ysaye for the Popular Concerts in Cincinnati before he left for Europe and made a marvelous success with the Jubilee with his fine tenor voice, receiving great praise from the press.

Miss Tracey left on July 22 for Atlantic City, where she will remain for several weeks in order to rest up after her busy season in Cincinnati.

**Paula Pardee Marries Artist**

In the Church of the Transfiguration on July 10, Paula Pardee, the pianist, and Richard L. Marwede, of this city, were married by the Rev. J. H. Randolph Ray, rector of



Photo Publicity Studios.

**PAULA PARDEE**, the pianist, and her husband, **RICHARD L. MARWEDE**, photographed outside of the Church of the Transfiguration following their marriage at noon on July 10.

the church. The following day the young couple sailed for Europe on their honeymoon to be gone until the fall, when they will be at home at 976 Anderson avenue, New York. The bride's attendant was Elizabeth Eskey, a classmate at Wellesley College, and the best man was Fred W. Prigge, of Mount Vernon.

Miss Pardee, a pupil of Ethel Leginska, has appeared in concert at Aeolian Hall and also as soloist with the Metropolitan Opera House Orchestra at one of the Sunday Night concerts there. Mr. Marwede is a painter, one of the board of directors of the Art Alliance of America, and is interested in The Art Center. His landscapes are known to visitors at the National Academy of Design, Chicago Art Institute and Pennsylvania Academy.

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## ACROSS THE COUNTRY

**Atlanta, Ga., July 12.**—Rehearsals for the first appearance of the Atlanta Symphony Orchestra have already begun. The Nut-Cracker Suite, Tchaikovsky, will make first use of the celesta furnished the orchestra by Harvey Phillips, one of the directors. The summer musical programs at the Druid Hills Methodist Church have attracted considerable attention throughout the entire city. Ethel Byer, choir director, deserves credit for her indefatigable efforts as does her choir, composed of Mrs. Legare Davis, soprano; Mrs. B. F. Fraser, Jr., contralto; L. L. White, tenor; and Leslie Hubbard, baritone. J. L. Eichstadt, first violinist, recently appeared as soloist.

Pierre Harrower, baritone, is to be feature singer for several weeks at the Howard Theater. He is here particularly to take part in the Elk prologue in honor of the Elks' Convention.

Charles A. Sheldon, Jr., city organist, offered an unusually satisfying program at the Auditorium, July 8.

The combined choirs of the North Avenue Presbyterian Church and St. Mark's Methodist Church offered a musical program at the North Avenue Church.

**Augusta, Ga., July 10.**—The following local artists assisted in the various entertainments given at Lenwood, the base hospital for veterans of the World War: Agnes Brewer, Miss Barnes, O. R. Eve, W. K. Miller, Frances Forney, Mrs. Price's class from John Milledge school, Catherine Roessler, Jennie Weeks, Effie Plunkett, Marion Cooper, Calene Broome, Walton Brewer, Mrs. J. J. Tyce, Mrs. Howard Koontz, Mrs. W. T. Price, Zoe Audrey McNaughton, Olive Palmer and Josephine Radford.

Ruby Leonard gave an interesting piano recital at the studio of Minnie Hilton. Julia Flisch awarded her a gold medal for her completion of the National Graded Course in Music. Miss Leonard was assisted by Margaret Wall.

P. G.

**Boston, Mass.**—(See letter on another page).

**Burlington, Vt., July 17.**—The University of Vermont Music and Dramatic Study Club gave its first entertainment on July 10, when Thelma Matherson, Helen Annas and Evelyn Wagner, pianists; Marjorie Worcester, Dorothy Bosworth and Stemma M. Griffith, vocalists, and Harold Putney and Edith Madeline Mack, readers, gave the program.

The second entertainment included Claire Dudley Buck, reader; Hortense Bergh Smith, pianist, and Ruth White, soprano.

At the concert on July 16 the program was given by Marie Chaperon, soprano; Frederic P. Mitchell, tenor; Mabelle Gray, contralto; Thomas Voltz, violinist, and the Elks' Glee Club. Harlie Wilson furnished the accompaniments. Six hundred persons attended the concert.

Creator's Band is appearing at Montpelier August 3 under the management of A. W. Dow of this city. The band will also play at Rutland the preceding day.

The New York String Quartet is to play its third concert

at the University of Vermont summer school on July 25. The members of the quartet are summing, as usual, at Oak Lodge, the summer estate of Mr. and Mrs. Ralph Pulitzer.

A. W. D.

**Cheyenne, Wyo., July 16.**—Carl A. Jesse, M.B., who was at the head of the Cheyenne Branch of the Western Conservatory of Music for almost two years, is summing in Denver, where he is one of the instructors in the Denver Normal School, returning here in the fall.

An unusual record has been made by Sadie Sherman of Cheyenne, who three years ago went to study piano at the Los Angeles Conservatory of Music and Arts, graduating from there on June 15, last. Miss Sherman gave a recital and was assisted by Evelyn Pickrell, violinist. For eight years, Miss Sherman was an artist-pupil of Maude Johnston, of this city.

Mrs. Maurice Collins, dramatic soprano, gave a delightful concert at Torrington, Wyoming, on June 11, Mrs. T. Joseph Cahill furnishing her splendid accompaniments.

Musical Cheyenne has had the pleasure of welcoming Mrs. Harvey A. Connett, contralto, who has come to the State capital to live. Mrs. Connett is a church soloist and a member of the Masonic Consistory Quartet, which twice yearly is heard at the reunions of the organization. Others in the quartet are Mrs. T. Blake Kennedy, soprano; John S. Hunter, tenor, and Harold L. Vaughan, baritone. Mrs. H. L. Vaughan presided at the organ.

W. L. L.

**Chicago, Ill.**—(See letter on another page).

**Cincinnati, Ohio.**—(See letter on another page).

**Lewiston, Me., July 14.**—The summer concert season at City Park has begun. This year there are to be two band concerts weekly instead of one as in past seasons. The following bands will give concerts in turn during the season: St. Dominique's, Hobbs' American Cadet, Pettengill's Military, and St. Cecilia's Boys' Band. The D. O. K. K. gave a successful presentation of the operetta, *Savageland*, at Odd Fellows' Hall, Auburn, June 27 and 28. Noel Beaudette, tenor, and Virginia Miller, soprano, were noticeably good. A chorus of twenty-five voices did excellent work.

Napoleon Dufresne, a young violinist, a pupil of Josafa Morin, gave a pleasing recital at the Philharmonic studio last week. He began his study of violin about nine years ago. He has a large, sweet tone and brilliant technic. Among his selections were Handel's sonata, four movements; concerto No. 7, De Beriot; Extase (valse lente) Ovide Musin; Indian Lament, Dvorak-Kreisler; Siciliano and Rigaudon, Francaeur-Kreisler; and Scene de Ballet, De Beriot. Mr. Dufresne was assisted by Anna Deshaie, mezzo-contralto, who sang Only a Smile, Samecnik, and One Fleeting Hour, Dorothy Lee. Her rich, full tones are at all times pleasing.

L. N. F.

**Palo Alto, Cal.**—(See Music on the Pacific Slope).

**Portland, Ore.**—(See Music on the Pacific Slope).

**San Antonio, Tex., July 14.**—La Rue Loftin is visiting her former teacher, Clara Duggan Madison. She has been studying at the Cincinnati Conservatory of Music, where she received the collegiate diploma after one year's work. Miss Loftin gave a short program which was greatly en-

joyed, at a reception in her honor given by Mrs. Madison.

The Bach Conservatory was formally opened June 13. An interesting program was given by Rita de Simone, soprano; Oscar Nicastro, cellist; Ismael Magana, tenor; Alfredo Garza, violinist; Lazaro Mandnjano, viola; Domingo Acosta, cellist (the last three in an ensemble number), and Mrs. M. Saurz, Esperanza de la Parra, A. Rivas, P. Duque, and C. Navares, pianists.

La Rue Loftin, pianist, and Henrietta Enck, contralto, gave a concert on June 14 for convalescent soldiers in the Red Cross building of the base hospital at Fort Sam Houston. Miss Enck has just returned from the East, where she has been singing in musical comedy. She is a former pupil of Penelope Borden of this city.

John M. Steinfeldt of the College of Music presented his pupils in a program of concertos, June 15. Those taking part were Irena Wisecup, Kathryn Ball, Mabel Cook, Emma Jackson, Minerva Willingham, Ada Rice and Maurine Heard. On July 16 the following students presented a program: Zenia Lifschitz, Edna Rueger, Bertha Leal, Bluma Rappaport, Marie Watkins, Bessie McHugo, Martha Ragdale, Douglas Dickson, Mrs. George T. Buchanan, Bettie Jewett and Mary Beth Conoly.

Mrs. L. Heys's piano pupils gave a recital on June 16, and Clara Duggan Madison was heard in a talk on music.

Frederick King's piano pupils were heard on June 17: Lottie Kiddle, Dorothy Brenner, Dorothy Smith, Carlos Gutzeit, Milton Uhl, August Winkenhower, May Craig, Elizabeth Jackson, Eleanor Wildman, Carmen Mehlitz and Joe Laux.

Exercises were given at the San Antonio College of Music, June 18, for piano students. The following took part: Emily Schramm, Lillian Stauss, Yetta Nayfach, Milton Schnelle, Ouida Shepherd, Alene Kropp, Alberta Scott, Jessie Garcia, Jean Kayton, Ellen Frizzell, Mayme Hale, Roma Koepf, Mrs. Jenkins, Taylor Chandler and Gertrude Dietel. June 19 violin pupils of Bertram Simon were heard. The participants were John M. Steinfeldt, Jr., and Virginia Majewski. The accompanist was Cecile Steinfeldt Satterfield.

A concert was given June 20 by the Minnesinger Ensemble, composed of Mizzi Delorm, Walter Jahnkuhn, George Woertge, Hans Steger, and Theo Stolzenberg (stars of the former Vienna Operetta Company).

Helen Beck presented a number of her pupils in piano recital, June 22, when Naomi Shoor, Nell Hyman, Charlotte Garza, Pauline and Theresa Duft, Gertrude Briskman, Hazel Ross and Marion Beck were heard.

Mary James, pianist, pupil of Walter Dunham, gave a program of Chopin compositions.

On July 2, a benefit for the Milk and Ice Fund was held. The program was in two parts. The first was music, with Julien Paul Blitz in charge, who presented the following organizations: Elks' Band, Otto Zoeller, leader; Shrine Band, Frederick Mills, leader; and the D. O. K. K. Band, V. Kusera, leader. A women's chorus, consisting of members from choral societies, teachers and pupils, sang with orchestral accompaniment under the direction of Mr. Blitz. This orchestra was of volunteer musicians from the local union and also included the orchestra from the Empire

(Continued on next page)

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory—Free scholarships. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory—Free and partial scholarships. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Ithaca Conservatory of Music—About one hundred free and partial scholarships, including one free master scholarship under Cesar Thomson. Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Ottokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union avenue, Memphis, Tenn.

Mana-Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood avenue, Buffalo, N. Y.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Madrigal Club (details in issue June 7)—\$100 for the best setting of G. Withers' poem What Care I? Setting must be in madrigal form for chorus of mixed voices a cappella. Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Mr. and Mrs. Philip Berolzheimer—Four free scholarships at the Guilman Organ School. Examinations held October 5 at 10 a. m. Dr. William C. Carl, director Guilman Organ School, 17 East 11th street, New York City.

Norfleet Trio (details in issue July 5)—Free concert by Norfleet Trio for essay on Chamber Music. Contest open to any Federated Junior, Juvenile or Junior Artist Club in the United States. Manuscripts will be received up to August 15. Contest Committee, National Bureau for Advancement of Music, 105 West Fortieth Street, New York City.

The North Shore Festival Association (details in issue July 12)—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, Business Manager, 624 South Michigan avenue, Chicago, Ill.

Elizabeth Kelso Patterson School of Singing—Two scholarships for the school year from September 15, 1923, to June 1, 1924. Elizabeth Kelso Patterson, 257 West 104th street, New York City.

### Mary Mellish Goes to Lake George

Mary Mellish has gone to Lake George, N. Y., where she will spend the summer, resting after a busy season. She will open her 1923-24 season with a tour of the West.

## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

There were only two productions arriving last week and both of them were unusually interesting.

Fashions for 1924 was to have opened on Monday night but was postponed until Wednesday night. It is a revue in two acts with twenty-six scenes, and for the first time, the Lyceum Theater is housing a musical attraction—a revue. Taken as a whole the production is unusually good. There were no cumbersome sets, and most of the beautiful effects are achieved through hangings, and in this the producers were very clever. The girls are rather fine looking and they all seem to take an interest in the performance and turn out an unusually good entertainment. For comedy they have Jimmy Hussey, and as far as comedians go he is one of the best of his class, and in his dialect songs he was particularly funny. In fact the house was with him the entire time. Another interesting factor was Arnold Daly, who is making his debut in a revue. There was a good deal of interest manifest in this and a great deal of curiosity, but he goes through the performance as though he has always been a star of musical comedy, and seems exceedingly happy over the whole thing.

Ted Snyder has written the music and Harry B. Smith the lyrics. They are tuneful and many of them as good as anything we have offered at this time. Taken as a whole the revue is not commonplace but exceedingly worthwhile. It is understood the engagement will be for only four weeks.

### TWO FELLOWS AND A GIRL

The first play of the approaching new season was brought to the Vanderbilt Theater by George M. Cohan, an altogether amusing trifle by Vincent Lawrence. The play was much too long on the opening night and could stand considerable cutting. When this has been accomplished, Two Fellows and a Girl will continue on its merry way for some time. The first act was perhaps the funniest in the whole thing. It was of the girl and her two sweethearts and she seemed to care for them both equally as well, and, after tossing a coin, makes her choice. It is in this act that a great deal of the cutting could take place. The entire three acts lack the speed which Cohan generally puts into his productions.

The cast is small. Ruth Shepley is exceedingly clever as the girl. John Halliday plays the part of Jack, the lucky suitor. Allan Dinehart plays the part of Jim, the unfortunate one who lost the girl. Then there is the girl's father, played by Jack Bennett, and Johnson the butler, by George Smithfield. In the second act we meet the Flapper, Doris Wadsworth, played by Claiborne Foster. Allan Dinehart is perhaps the most sincere one of the cast. His portrayal is true and without any exaggeration, and he got most of the laughs of the evening. Mr. Halliday was not quite so convincing and yet we cannot say that he was not altogether adequate. Miss Foster was rather cute, but she is not exactly the type of the flapper we know today. To her lot fell a great many of the best lines.

This newest comedy received excellent notices with one exception, and as far as the play is concerned and its producers they should worry over the one critic who perhaps, for all we know, was suffering from indigestion. We will venture to prophesy that even though he wields a mighty pen, Two Fellows and a Girl will continue.

### NOTES

Again we have the report from the daily papers that Eleanor Duse will appear in America during the coming season. This time it is reported that Morris Gest has at last been able to induce the great Italian tragedienne to come over here.

The New York Hippodrome has been taken over by the B. F. Keith circuit. Mark Leuschner, who was formerly manager when Dillingham controlled the big playhouse, will again have charge for the Keith Circuit. Alterations began this week. So far, it is understood the house will specialize in feature motion pictures and high class vaudeville acts.

You and I has closed after a long run at the Belmont. Ernesto Lecuona, a Cuban pianist, heard recently at the Capitol Theater, has been reengaged by S. L. Rothafel. He is playing there this week.

Judson House and Eldora Stanford are the principal musical attractions this week at the Strand.

Rogelio Baldich, tenor, has been engaged by S. L. Rothafel to appear as a soloist at the Capitol Theater this week. Wherever Mr. Baldich has sung he has received unusually favorable comments.

This week, Gilda Grey is making special appearances at the Rivoli Theater. Hugo Riesenfeld was able to make these arrangements through the courtesy of Florenz Ziegfeld.

### THE CAPITOL

In Our Broadcasting Studio is proving to be a most interesting feature of the programs at the Capitol Theater. Last week J. Parker Combs introduced some of the Capitol Theater artists who broadcast through Station W. E. A. F. of the New York Telephone and Telegraph Company, direct from Capitol Theater Studio, every Sunday evening. There was much applause for each of the artists as they were introduced, after which they collaborated in giving a miniature recital. There were a number of solos, especially pleasing being that of Douglass Stanbury who was heard in McGill's Duna, and two selections by the Capitol Quartet.

The Capitol undoubtedly has the largest and one of the finest orchestras to be found in any motion picture theater throughout the country. It plays with precision, has a wide command of nuances and is led by able conductors. The selections heard last week were Victor Herbert's Babes in Toyland, the Inflammatus from Stabat Mater, with Pietro Capodiferro, as soloist (his interpretation, breath control and technique all are to be commended) and Donaldson's Beside a Babbling Brook.

Greek Evans' voice of lovely quality was heard in an expressive rendition of A Son of the Desert Am I, by Phillips-Wilson. He was garbed in an appropriate costume and the desert setting furnished him was very effective. The Ballet Divertissements included a Syrian Sword Dance, Japanese Spring Dance and Siamese Dance, in which the dancers showed grace and a keen sense of rhythm. Special mention should be made also of the splendor of some of the costumes.

The Love Piker, the feature film, was interesting but quickly forgotten after leaving the theater. Prickly Con-

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in a Peter B. Kern

**THOMAS MEIGHAN**

**"HOMEWARD BOUND"**

Screen play by Jack Cunningham and Paul Sloane

Directed by Ralph Ince

Riesenfeld's Classical Jazz

Famous Rialto Orchestra

science proved to be a motion picture which contained many delightful nature scenes but a rather flimsy plot. The Capitol Magazine, as usual containing many items of interest, made up the remainder of the cinema part of the entertainment. A brilliant organ selection concluded the program.

### THE RIVOLI

Herold's Zampa overture opened the program at the Rivoli last week, and whether it was conducted by Emanuel Baer or Willy Stahl it was given a splendid performance. There was a variety of tone color which was especially commendable. The Symphonized Home Tune was When You and I Were Young, Maggie, the orchestral arrangement by Edgar R. Carver and sung by Miriam Lax, soprano, and Adrian De Sylva, tenor. Needless to say, this favorite old heart song met with the instant approval of the audience. The artists wore suitable costumes and made a very beautiful picture in an oval frame. Elizabeth Bartenieva, with Sylvester Belmont at the piano, was heard in two selections. She is a serious artist and the possessor of a soprano voice with marked dramatic tendencies. The dance divertissement was given by Betty May, Florence Davidson, Marley, Lilly Lubel and Paul Oscar. These dancers have been seen many times at this theater and are popular.

The feature picture was Jack Holt in A Gentleman of Leisure, an entertaining film for warm weather audiences but not by any means a great picture. The remainder of the program included The Sky Splitter, a Bray Romance; the interesting Rivoli Pictorial; and Baby Peggy in Nobody's Darling, an amusing comedy.

MAY JOHNSON.

## ACROSS THE COUNTRY

(Continued from page 39)

by courtesy of W. J. Lytle. America was sung by the chorus and audience, accompanied by massed bands and orchestra, under the direction of Julien Paul Blitz. The second half of the program consisted of drama and dancing. If I Were King was given by the Edna Park Players, an excellent stock company which just closed at the Royal Theater. Between the acts, interpretive dancing was given under the direction of Mrs. Ed McClannahan and Dora Witherspoon. Mr. Blitz conducting the orchestra. The pageant was given in the League Baseball Park, through generosity of H. J. Benson. Everyone in the city lent support to the event.

Verna Raby, coloratura soprano, has returned from New York, where she has been studying with Frank La Forge. She is a member of the La Forge Quartet.

S. W.

San Francisco, Cal.—(See Music on the Pacific Slope).

### Hughes Pupil in Successful Recital

Solon Robinson, young artist-pupil of Edwin Hughes and a pianist of very marked abilities, who made his debut in New York the past season winning for himself unreserved praise from the critics, played a recital at the Hughes Studios on July 20.

Mr. Robinson had successful appearances with the Detroit Symphony Orchestra and the American Orchestral Society of New York last season and will appear in recital in Boston and New York in the fall. His program was a model in the art of interesting program making, consisting of the following numbers: Chaconne, Bach-Busoni; capriccio in F sharp minor, capriccio in B minor, toccata, Schumann; Reflets dans l'eau, Debussy; preludes in G major and B minor, Rachmaninoff; Jeu d'eau, Ravel; concerto in D minor, Rubinstein, with Mr. Hughes at the second piano. He gave a deeply vivid interpretation of the Bach chaconne, which needs the commanding hand and the compelling fingers. He strikes a sincere note emotionally and interprets with persuasive comprehension, displaying at the same time a rare command of rhythmic nuance, flexibility and a very evident executive control. The large audience was most enthusiastic and demanded several encores.

### Ganna Walska Back in America

Mme. Ganna Walska arrived from Paris on July 18, on the S. S. Olympic, and was met at the pier by her husband, Harold McCormick. She and Mr. McCormick left for Chicago on the following day. Mme. Walska had no statement to make as to her plans for the future.



## SUMMER DIRECTORY

**A**  
Adler, Clarence.....Lake Placid, N. Y.  
Albert, Selma.....Europe  
Alcock, Merle.....Europe  
Allen, Mary.....Shandaken, N. Y.  
Auer, Leopold.....Chicago, Ill.

**B**  
Bachaus, William.....Europe  
Bachman, Edwin.....Europe  
Barber, Lyell.....Pasadena, N. H.  
Bartik, Otakar.....Toronto, Canada  
Bates, Mona.....Shandaken, N. Y.  
Bennel, Caryl.....Kew Gardens, L. I., N. Y.  
Berumen, Ernesto.....Lake Placid, N. Y.  
Bonucci, Arturo.....Italy  
Brady, William.....Chicago, Ill.  
Brambila, Leon.....Europe  
Brard, Magdalene.....Torino, Italy  
Breneman, Karl.....Sound Beach, Conn.  
Bristol, Frederick.....Europe  
Britt, Horace.....Woodstock, N. Y.  
Brookhurst, Claire.....Chautauque, N. Y.  
Buell, Dai.....Europe  
Buhlig, Richard.....Europe  
Burgin, Richard.....Europe  
Burnester, Willy.....Copenhagen, Denmark  
Butler, Harold L.....Syracuse, N. Y.  
Buszi-Pecora, A.....Lago Maggiore, Italy

**C**  
Cahier, Mme. Charles.....Europe  
Calve, Emma.....Agassiz (Averyton), France  
Carl, Dr. William C.....Mediterranean Cruise  
Carrara, Olga.....South America  
Carri, F. and H.....Nantucket, Mass.  
Casella, Alfredo.....Italy  
Cavella, Berna.....Atlantic City, N. J.  
Chaliapin, Feodor.....Europe  
Chamlee, Mario.....Europe  
Clemens, Clara.....Santa Barbara, Cal.  
Colombati, Virginia.....Orion, Mich.  
Copeland, Rachelle.....Orion, Mich.  
Coppicus, F. C.....Port Chester, N. Y.  
Cornell, A. Y.....Winston-Salem, N. C.  
Cottlow, Augusta.....Troy, N. H.  
Cox, Ralph.....Los Angeles, Cal.  
Coxe, Calvin.....Yankton, S. D.  
Crespi, Valentina.....Europe  
Crimi, Giulio.....Rome, Italy  
Crooks, Richard.....Villa Park, N. J.

**D**  
Dadmun, Royal.....Williamstown, Mass.  
Dalberg, Melvin H.....Europe  
Dambmann, Emma.....Shelter Harbor, Western, I.  
Dambos, Maurice.....Liege, Belgium  
Davis, Ernest.....Milan, Italy  
David, Annie Louise.....San Francisco, Cal.  
Deeks, Clara.....Europe  
De Luca, Giuseppe.....Rome  
De Lys, Edith.....Cincinnati, Ohio  
Dilling, Mildred.....France  
Ditton, Charles H.....Jackson, N. H.  
Dua, A. G.....Hurleyville, N. Y.  
Dumesnil, Maurice.....Europe  
Duncan Dancers, Anna, Lisa and Margot.....Europe  
Dushkin, Samuel.....Paris, France  
Dux, Claire.....Europe

**E**  
Easton, Florence.....Ravina Park, Ill.  
Eddy, Clarence.....Chicago, Ill.  
Eddy, Madeline.....Bayonne, N. J.  
Ellerman, Amy.....Yankton, S. D.  
Entesco, Georges.....Sinaia, Rumania

**F**  
Fanning, Cecil.....Columbus, Ohio  
Farnam, Lynnwood.....London, England  
Ferguson, Bernard.....Cincinnati, Ohio  
Fielder, Arthur.....Swinemunde, Germany  
Figue, Carl and Katherine Noak.....Cape Cod, Mass.  
Fischer, Adelaide.....Oakland, Me.  
Fischer, Elsa.....Hawthorne, N. Y.  
Fitzau, Anna.....Switzerland  
Flossie, Quartet.....Lavallette, N. J.  
Foster, Fay.....Europe  
Foster, Frances.....Europe  
Foster, Kingsbery.....Derby, Vt.  
Frank, Ethel.....Long Island, N. Y.  
Friedberg, Carl.....Altenrod, Germany  
Friedman, Ignatz.....Alt-Ausse, Austria

**G**  
Gablrowitsch, Ossip.....Santa Barbara, Cal.  
Gallo, Fortune.....Europe  
Gartlan, George H.....Chicago, Ill.  
Gatti-Casazza, Giulio.....Rome, N. Y.  
Gehrken, Prof. K. W.....New Zealand  
Gerardi, Elena.....Germany  
Gescheidi, Adelaide.....Haines Falls, N. Y.  
Giannini, Dusiolina.....Lake George, N. Y.  
Gigli, Beniamino.....Georgetown, Conn.  
Given, Thelma.....Athens, Ga.  
Granberry, George Folsom.....San Francisco, Cal.  
Gravure, Louis.....Europe  
Griffith, Yeatman.....Los Angeles, Cal.  
Grow, Ethel.....Lake George, N. Y.  
Grunberg, Eugene.....Vienna, Austria  
Gunn, Alexander.....Europe  
Gunster, Frederick.....Blue Mountains, Tenn.

**H**  
Hackett, Arthur.....Alton, N. H.  
Hackett, Charles.....Europe  
Haensel, Fitzhugh W.....Europe  
Hageman, Richard.....Chicago, Ill.  
Hall, Addie Yeargain.....Winston-Salem, N. C.  
Hamman, Ellis Clark.....Rockland, Me.  
Harris, Victor.....Easthampton, L. I.  
Havens, Raymond.....Blue Hill, Me.  
Hayes, Roland.....Europe  
Heckle, Emma.....Cincinnati, Ohio  
Heifetz, Jascha.....Europe  
Hempel, Frieda.....Europe  
Henry, Harold.....Bennington, Vt.  
Hess, Myra.....England  
Hersog, Sigmund.....Lake Placid, N. Y.  
Hinkle, Florence.....Chicago, Ill.

Hill, Jessie Fenner.....Averill Park, N. Y.  
Hoffmann, Jacques.....Randolph, N. H.  
Hoffmann, Josef.....Europe  
Hollister, Corolla Colton.....Lenox, Mass.  
Hollman, Joseph.....Paris, France  
Homer, Louise.....Lake George, N. Y.  
Howell, Dicie.....Winston-Salem, N. C.  
Hubbard, Arthur J.....Los Angeles, Cal.  
Huber, Daniel, Jr.....Lake Placid, N. Y.  
Huhn, Bruno.....Pasadena, Cal.  
Hurok, S.....Europe  
Huss, Mr. and Mrs. Henry Holden.....Diamond Point, N. Y.  
Hutcheson, Ernest.....Chautauque, N. Y.

**J**  
Jacchia, Ester.....Italy  
Johnson, Edward.....Italy  
Jonas, Alberto.....Berlin-Friedenau, Germany

**K**  
Kaufmann, Minna.....Europe  
Keece, Suzanne.....Allegany, Pa.  
Kellough, Lucille.....Rome, Italy  
Kelly, Mr. and Mrs. Thomas James.....Little Bear's Head, N. H.  
Kindler, Hans.....Europe  
Kington, Morgan.....Kvanston, Ill.  
Klibansky, Sergei.....Seattle, W. A.  
Kneisel, Franz.....Blue Hill, Me.  
Knock, Ernest.....Munich, Bavaria  
Kirk, Susie.....Milan, Italy  
Kochanski, Paul.....Europe  
Konteny, Josef.....Chicago, Ill.  
Korshak, Huguette.....Lake George, N. Y.  
Kortchak, Huguette.....Pittsfield, Mass.  
Kouns, Nellie and Sara.....England  
Kreiner, Edward.....Pittsfield, Mass.  
Kriens, Christiana.....Europe  
Krus, Leona.....Ionia, Mich.  
Kuhne, Laura de W.....Lumberville, Pa.  
Kuns, Vada Dilling.....Europe

**L**  
La Charme, Maud.....Ocean City, N. J.  
Lambert, Alexander.....Europe  
Land, Harold.....Stockholm, Mass.  
Lauri-Volpi, Giacomo.....Ravina Park, Ill.  
Lazzari, Carolina.....Stony Creek, Conn.  
Leginska, Ethel.....London, Eng.  
Lennox, Elizabeth.....Darien, Conn.  
Leonard, Florence.....Cincinnati, Ohio  
Leopold, Ralph.....Cleveland, Ohio  
Levenson, Boris.....Brighton Beach, N. Y.  
Leitz, Hans.....No. Hackensack, N. J.  
Levitaki, Mischa.....Avon-by-the-Sea, N. J.  
Lewis, Goldina de Wolf.....Newport, N. H.  
Lewinson, Joseph.....Chicago, Ill.  
Lichmann, Jennie.....Booth Bay Harbor, Me.  
Littlefield, Laura.....Mariboro, Me.  
Ljungkvist, Samuel.....Pawlet, Vt.  
Longy, Georges.....Montlieres par Abbeville, France  
Loring, Harold.....Waterville, Iowa  
Lowe, Caroline.....Cleveland, Ohio  
Lucchesi, Josephine.....Ravina Park, Ill.  
Luce, Wendell H.....Provincetown, Mass.  
Luiker, Pavel.....Newport, R. I.  
Luyker, Wilbur A.....East Brookfield, Mass.

**M**  
MacArthur, Pauline Arnoux.....Vineyard Haven, Mass.  
McCormack, John.....England  
McConnell, Harriet.....Paris, France  
Macmillen, Francis.....Europe  
Maier, Guy.....Berlin, Germany  
Makle, Joseph, Manfred and Anita.....Mount Desert, Me.  
Mannes, Clara and David.....Milan, Italy  
Martinelli, Giovanni.....Milan, Italy  
Mason, Edith.....Europe  
Matzenauer, Margaret.....Europe  
Maurice, Joseph.....Europe  
Meader, George.....Europe  
Meldrum, John.....Kennebunkport, Me.  
Mellich, Mary.....Lake George, N. Y.  
Mero, Yolanda.....Europe  
Middleton, Arthur.....Chicago, Ill.  
Miller, Reed.....Omaha, Neb.  
Miller, Ruth.....Lake George, N. Y.  
Miller, Marie.....Europe  
Mills, Harold.....Europe  
Mills, Georges.....Lake Placid, N. Y.  
Miquelle, Renee L.....Montlieres par Abbeville, France  
Miura, Tamaki.....Europe  
Monsani, Roberto.....Europe  
Morini, Erika.....Europe  
Morris, Etta Hamilton.....Christmas Cove, Me.  
Morrison, Glacie.....Lake Placid, N. Y.  
Morrison, Margaret.....Fontainebleau, France  
Mudgett, Louis H.....Center Harbor, N. H.  
Mukle, May.....Europe  
Munz, Mieczyslaw.....Krakow, Poland  
Murphy, Lambert.....Munsonville, N. H.  
Musio, Claudia.....Buenos Aires, S. A.

**N**  
Nearing, Homer.....Provincetown, Mass.  
Nevin, Olive.....Sewickley, Pa.  
Newcomb, Ethel.....Whitney Point, N. Y.  
Nikolic, Mitiya.....Bedford Hill, N. Y.  
Noble, T. Tertius.....Germany  
Norden, N. Lindsay.....Farmington, Me.  
Norfleet, Helen.....Osterville, Mass.  
Norfleet Trio.....Orion, Conn.  
Northrup, Margaret.....Georgetown, Europe  
Novak, Guimar.....Sao Paulo, Brazil  
Novello, Marie.....London, England  
Nyireghasi, Erwin.....Berlin-Friedenau, Germany

**O**  
Opydcher, Mary Ellis.....Europe  
Ornstein, Leo.....Orion, Mich.  
Orrell, Lucile.....Cape Cod, Mass.  
Oskenton.....Raymond, Me.  
Oswald, Alfred.....Williamstown, Vt.

**P**  
Paderewski, Ignaz.....Europe  
Paretto, Graziella.....Ravina Park, Ill.  
Patterson, Elizabeth Kelso.....Sudbury, Vt.  
Pattison, Lee.....Chicago, Ill.  
Pattison, Fred.....Astoria, L. I., N. Y.  
Peralta, Frances.....Europe  
Perfield, Effa Ellis.....Europe  
Peterson, May.....Royal, France  
Polacco, Giorgio.....Milan, Italy  
Polah, Andre.....Woodstock, N. Y.  
Potter, Howard.....Chicago, Ill.  
Powell, John.....Richmond, Va.

**R**  
Rains, Leon.....Schroon Lake, N. Y.  
Raisa, Rose.....Italy  
Regnec, Joseph.....Raymond, Me.

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Reimbert, George.....Sea Cliff, L. I., N. Y.  
Reimbert, Elisabeth.....Ravina Park, Ill.  
Reisberg, Bert.....Lincolnville, Me.  
Riedel, Dr. Karl.....Northwich, N. Y.  
Riesberg, F. W.....Statesville, N. C.  
Riker, Franklin.....Italy  
Rimini, Giacomo.....Brookhaven, L. I., N. Y.  
Robinson, Carol.....Oak Bluffs, Mass.  
Rogers, Van Vachtom.....Europe  
Romaine, Ninon.....Orion, Mich.  
Rosati, Enrico.....Europe  
Rosenblatt, Josef.....Italy  
Roxas, Emilio A.....Europe  
Rubinstein, Arthur.....Europe  
Rubinstein, Erna.....Europe  
Ruffo, Titta.....Rome, Italy  
Russell, Carlotta.....Los Angeles, Cal.  
Russell, Sydney King.....Los Angeles, Cal.  
Rybnar, Dr. Cornelius.....Tannerville, N. Y.  
Ryman, Paul.....Nashville, Tenn.

**S**  
St. Denis, Ruth.....Petersboro, N. H.  
Saar, Louis Victor.....Portland, Ore.  
Saenger, Oscar.....Chicago, Ill.  
Salmond, Felix.....New Canaan, Conn.  
Salvi, Alberto.....Chicago, Ill.  
Salzedo, Carlos.....Seal Harbor, Me.  
Samard, Olga.....Seal Harbor, Me.  
Sametini, Leon.....Chicago, Ill.  
Samoloff, Lazar S.....Italy  
Scharwenka, Xaver.....Chicago, Ill.  
Schelling, Ernest.....Switzerland  
Schmidt, Tito.....Glencoe, Ill.  
Schmitt, E. Royce.....Orion, Mich.  
Schofield, Edgar.....Chatham Center, N. Y.  
Schumann Heink, Ernestine.....Coronado, Cal.  
Scott, John Prindle.....MacDonough, N. Y.  
Scott, Antonio.....Europe  
Seagle, Oscar.....Schroon Lake, N. Y.  
Seidel, Toncia.....Plattsburg, N. Y.  
Sevick, Otakar.....Chicago, Ill.  
Shattuck, Arthur.....Europe  
Sherwood, Bianca.....New Orleans, La.  
Silva, Giulio.....Cleveland, Ohio.  
Silvers, D. H., Jr.....Los Angeles, Cal.  
Sittig Trio.....Stroudsburg, Pa.  
Smith, Ethelynde.....Alton Bay, N. H.  
Snyder, Nettie E.....Europe  
Southwick, Frederick.....Minneapolis, Minn.  
Sparks, Estelle.....Lake Hopatcong, N. J.  
Spiering, Theodore.....Berlin, Germany  
Springer, Herman.....Centennial, Wyo.  
Spross, Charles Gilbert.....Winston-Salem, N. C.  
Squires, Marjorie.....West Hurley, N. Y.  
Stanley, Helen.....Twin Lakes, Conn.  
Steele, John.....San Francisco, Cal.  
Stephens, Percy Rector.....Chicago, Ill.  
Stoesel, Albert.....Chautauque, N. Y.  
Stokop, Josef.....Flushing, L. I., N. Y.  
Strickland-Anderson, Lily.....Williamstown, N. C.  
Stuart, Francis.....Los Angeles, Cal.  
Sturges, Hayes.....Magnolia, Mass.  
Sundelius, Marie.....Stockholm, Sweden  
Swain, Mary Shaw.....Long Island, N. Y.  
Sylvia, Marguerite.....Europe  
Szumowska, Antoinette.....Europe

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T	
Tas, Helen Teschner.....	Europe
Tell, Sylvia.....	Sheboygan, Wis.
Telva, Marion.....	Kavinia Park, Ill.
Tew, H. Whitney.....	Silver Creek, N. Y.
Thibaud, Jacques.....	Europe
Thomas, Edna.....	Europe
Thomas, Ralph.....	Milan, Italy
Thorne, William.....	Europe
Thunder, Henry Gordon.....	Atlantic City, N. J.
Thuraby, Emma.....	Europe
Tillotson, Frederick.....	Denver, Colo.
Tokatsyan, Armand.....	Kavinia Park, Ill.
Topping, Leila.....	Chester, N. J.
Truette, Everett.....	Greenville, Me.
Turner, H. Godfrey.....	Whitefield, N. H.
Turpin, H. B.....	Victoria, B. C.

U	
Usher, Ethel Watson.....	Portland, Me.

V	
Valentine, John.....	Rome, Italy
Valeri, Delia M.....	Chicago, Ill.
Van Der Veer, Nevada.....	Lake George, N. Y.
Van Emden, Harriet.....	Lake Placid, N. Y.
Vecsey, Ferenc.....	Tyrolia Mountains
Vida, Raoul.....	Adirondack Mountains
Visanska, Daniel.....	Old Forge, N. Y.
Vigna, Tecla.....	Milan, Italy
Von Doenhoff, Albert.....	Highmount, N. Y.
Von Klenner, Baroness.....	Point Chautauque, N. Y.

W	
Wadler, Mayo.....	Swinemunde, Germany
Waller, Frank.....	Bavarian Alps
Warren, Frederic.....	Buffalo, N. Y.
Weber, Henry G.....	Bremen, Germany
Welsh, Grace.....	Boone, Ia.
Wessels, Frederick J.....	Europe
White, Roderick.....	Paris, France
Whitney, Myron W.....	Sandwich, Mass.
Whittington, Dorsey.....	Woodstock, N. Y.
Whistler, Grace.....	Misacola, Mont.
Willis, Martha D.....	Waco, Texas
Wilson, Arthur.....	Shandaken, N. Y.
Williams, Pariah.....	Europe
Witherspoon, Herbert.....	Chicago, Ill.
Wittgenstein, Victor.....	Paris, France

Y	
Yost, Gaylord.....	Fayette, Ohio

Z	
Zanelli, Renato.....	South America
Zimbalist, Efrem.....	Europe

### Denishawn Dancers in Forum Series

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will make their first Philadelphia performance next season at the Academy of Music on November 2, under the auspices of The Philadelphia Forum. This organization will sponsor some of the most important concert offerings to be made in the Quaker City the coming season and among the other attractions already announced are Chaliapin, Galli-Curci, Philadelphia Orchestra, Olga Samaroff and the San Carlo Grand Opera Company.

### Jonás Pupil Wins Success

One of the most brilliant recitals of the season, in Ridgewood, N. J., was given recently by Sidney W. Mandell, an artist pupil of Alberto Jonás. Speaking of the event the Ridgewood News says:

The hall was crowded to capacity, many coming late having to stand. There were twenty pupils listed on the program, the players being selected from Mr. Mandell's group of pupils.

In the playing of all the Mandell pupils, one notes, above all, style, style, and always style, which in a word gives the playing a spontaneity and refinement most unusual. Their teacher evidently plays a great deal for them.

Not all teachers are expert pianists, but in Mr. Mandell one finds a combination which results in pupils who play so well that genuine musical pleasure results.

Mr. Mandell presented the following program in an interesting and artistic manner:

Prelude in E minor..... Mandell  
Prelude in F minor..... Mandell  
Indian Dance (by request)..... Mandell  
Valse..... Chopin  
May-Night..... Palmgren  
Valse in C-Sharp minor..... Jonas  
Staccato Etude in C..... Rubinstein  
Mr. Mandell knows his instrument well, and has a very sympathetic touch. His technique is unusual and all his music conveys a message to his hearers. He is sincere in his playing and his interpretations are excellent.

### Jacobinoff with Philadelphia Orchestra

The Philadelphia Orchestra players, formed for the summer months under the name of the Fairmount Park Symphony Orchestra and led by Henry Hadley, auspiciously



SASCHA JACOBINOFF

opened its season two weeks ago, featuring as its soloist one of Philadelphia's most prominent artists, Sascha Jacobinoff, violinist. This choice was characterized by the Philadelphia papers as being "especially appropriate," and Jacobinoff was praised in the warmest terms for his playing of the Bruch G minor concerto and Sarasate's Zigeunerweisen.

Jacobinoff is booked for the coming season for his third transcontinental tour. He will appear in recitals, joint concerts with Alice Gentle and as one of that clever trio known collectively as The Griffes Group.

### Giannini Now at Lake George

Dusolina Giannini passed through New York last week en route to Bolton Landing, Lake George, N. Y., where she will spend the balance of the summer coaching her recital programs for next season with Mme. Sembrich. The first part of her vacation she spent with her family at Pleasantville, N. J. Miss Giannini will be heard in concert at Southampton, L. I., on August 2, and will also give a recital at the Building of Arts, Bar Harbor, Me., on August 18.

### The MacDowell Colony Fund

With Mrs. Edward MacDowell happily restored to health, superintending its activities, the members of this year's MacDowell Colony at Peterborough, N. H., are busily at work. Thanks to the special fund raised through the co-operation of the MUSICAL COURIER, the threatened shortness of money was avoided and the colony did not have to suspend its activity for the present summer, as was at one time feared.

Contributions are still arriving in a gratifying manner, the latest one received coming through Caroline B. Dow, who was one of the earliest contributors to the fund herself and who has sent in several contributions made by her friends. The total amount is now something over \$2,500, but the fund is by no means closed or the colony's needs met. The MUSICAL COURIER will continue to act as collector. Contributions of any size are welcome. They should be sent to the MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York City, and will be acknowledged in these columns. Here is a complete list of subscribers:

Anonymous	MacDowell Club of New Philadelphia, Ohio
Austin Chapter, MacDowell Ass'n, Chicago	MacDowell Club of Portland, Maine
Elizabeth F. Babbott	MacDowell Club of Roselle, N. J.
Emilie F. Bauer	MacDowell Music Club of Washington, D. C.
Mrs. H. H. A. Beach	Mr. and Mrs. C. G. Macwell
Jane R. Cathart	C. A. W. Makin
Cheshire Music Club, Cheshire, Conn.	Matinee Musicale, Ann Arbor, Michigan
Cincinnati MacDowell Society	George M. McIves
Caroline B. Dow	Music Department, Palmetto Club, Dayton, Fla.
William P. Eno	Music Study Club, Newark, N. J.
Mrs. Farr	New Hampshire Daughters
H. G. French	Orange Chapter, MacDowell Colony League
Julius Goldman	George Foster Peabody
John B. Grimbail	Philharmonic Music Club, Waupun, Wis.
Frances Grover	Poets' Benefit Fund, Charleston, S. C.
Harmony Club, Derry, N. H.	Grace H. Poole
Mrs. F. R. Hazard	Mary S. Pratt
Gertrude C. Herrick	Joseph Regnes
Mrs. Frederick Heizer	Dixie Silden
Mrs. James Herreshoff, Jr.	Washington Heights Musical Club
Blanche F. Hooker	
Charles F. Horner	
Junior MacDowell Club, Oklahoma City	
Wm. Sargent Ladd	
MacDowell Society of Chicago	
MacDowell Club of Derry, N. H.	
MacDowell Club of Janesville, Wis.	

### Chalmers Graces the Family Estate

Thomas Chalmers, the Metropolitan baritone, with his wife and children, has been visiting the family home of Mrs. Chalmers this summer, situated just outside of Florence, Italy. A postcard from the baritone to the MUSICAL COURIER says: "We have been here at the family castello since May 12, surrounded by the trusty serfs and retainers. Expect to go to the sea in August. Amusements few; air excellent; eighteenth amendment strong (?) and cellars full of it, and regret you are not here to help me consume it. I find making much headway alone requires more application than I am capable of."

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*Weekly Review OF THE World's Music*



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